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AMERICA ABROAD

JUNIOR HIGH SCHOOL ENGLISH

BOOK II

FOR THE EIGHTH GRADE

BY

THOMAS H. BRIGGS

ISABEL McKINNEY

AND

FLORENCE SKEFFINGTON

GINN AND COMPANY

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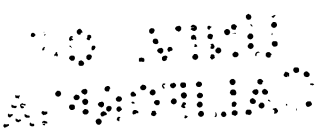

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PREFACE

The Junior High School English series is constructed on the following principles:

1. English composition is both social and individual. These books have uniformity in general aims and principles, but permit and encourage diversity in material — not only by schools and classes but also by individual pupils.

2. Every text should lay emphasis on good citizenship. These books do. They show, moreover, patriotic reasons for good English.

3. There should be provisions for optional individual or group work. These are abundant throughout the books, in both body and appendixes. More material is included in each book than can possibly be used in one year, so that a teacher, omitting what the pupils know, may make selections suitable to their interests and needs. A list of long problems for individual or group work suggestive to teachers who wish to undertake with their classes projects which arise out of local or personal interests is given in Appendix G. The essence of such work is its spontaneity, hence it cannot be outlined in detail by a general textbook.

In the other appendixes are presented standards that should be attained by all pupils, definitions and rules collected for convenience of review, supplementary exercises for pupils needing added drill, and a logical organization of the facts of English grammar for teachers who desire to present more than is incorporated in the body of the book or who

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for any reason prefer to rearrange the details. It is not expected that any class will be taught all of Appendix E; it has been made copious so that selection of any desired material may easily be made.

4. A text should be addressed to the pupils. This one attempts to make pupils feel that they are their own teachers, showing them at each step the goal, making it seem worth attaining, and giving them by exercise the power of self-direction.

5. Composition, like other subjects, is best taught by problems. These are made of convenient size and strongly motivated, each to accomplish some specific rhetorical end, which should be attained by all pupils in the intermediate school.

6. So far as possible the various ends of composition should be learned in application. The problems contain exercises in composition, both oral and written, in grammar, and in form — spelling, pronunciation, enunciation, and punctuation — combined according to the needs of pupils and effectiveness in teaching.

7. A composition book should be practical. This the exercises constantly emphasize by the assignment of subjects and by the selection of details of form and of grammar. Only the elements of grammar useful for preventing or correcting errors are woven into the text. In Appendix E is a complete summary of elementary grammar for those who demand it, with supplementary exercises for those who need them.

8. There should be frequent application of composition to other subjects and to out-of-school needs. This is insisted on by the types of exercises and assignments used.

9. A few simple essentials of composition, especially of form and of sentence structure, should be absolutely mastered by pupils. This is insisted on by repeated attack and drill.

10. There should be adequate drill. This is provided by much interweaving and by definite reviews. At first the work is for accuracy, interest, and clearness; later, for more differentiated qualities. The same qualities are sought again and again by a variety of interesting and graded exercises.

The bits of verse scattered through the book at chapter ends should prove suggestive for similar compositions or for theme topics. They may be also used for memorizing, for dictation, or merely for enjoyment.

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UNIV. OF CALIFORNIA

JUNIOR HIGH SCHOOL ENGLISH

Book II

PROBLEM I

LOOKING FORWARD AGAIN

You have undoubtedly seen the importance to a composition of a good beginning.[1] You know, too, that a good beginning in life is even more important. Although our lives flow along without stopping, they seem after all to have landmarks and dividing lines along the banks of the stream which mark the smaller beginnings and endings. At such places it is well to take long looks forward and see where we are going. One of these landmarks is the beginning of a new year or a new term.

Think over what you accomplished in your English work last year. Was it all that you wished? What remains to be done? In what definite ways do you wish to gain skill and knowledge about the use of your mother tongue?

EXERCISE 1

STUDYING A CHALLENGE TO YOUR SPIRIT

This message to you is from a little book which bears the same title. Why do you suppose it is given you here to think about? Is its force less now that the war is over than

[1] See Junior High School English, Book I, Problem XII.

when this challenge was written? What sentence sums up the meaning of the message? Explain what is meant by "touched" as applied to France, Belgium, and England. How will *you* answer the author's last question, for this year and for the future years? Copy in your English notebook the paragraph you like best, striving for perfect accuracy in form and for a good-looking page that shall set the standard for the year.

YOU ARE THE HOPE OF THE WORLD

Girls and boys of America, you are the hope of the world!

That isn't an empty phrase. What remains of the youth of Europe after the war will be crippled and scarred in body or spirit; and those who are children today will have to give all their energies to the mere physical rebuilding of shattered cities and the more difficult and delicate reconstruction of shattered social systems. Schools will have to be thoroughly overhauled; histories will have to be rewritten. There will be no time for men to struggle long, patiently in art or science or literature. There will be too much common drudgery that will have to be done, day by day. And the men of vision will be few.

Girls and boys of America, you are the hope of the world! We have a rich country. We have not been touched by war. Not really touched by it. Not touched as Belgium and France and England have been touched, clutched, throttled, flung down by it! You who are ten, twelve, fourteen, fifteen, sixteen, or seventeen now will, probably, not be closely touched by it at all. Your brothers may go, to fight for freedom on the sea or in France; but you, Bill and Jack and George and Mary and Susan and Jane, will stay at home, and do — what?

That 's the great question. At bottom, it 's the greatest question confronting this dear country of ours. At bottom, it 's greater than any question of guns or money or potatoes or submarines or party politics — the question in the nation's crisis is: What are you girls and boys of America going to do?

You are the hope of the world! That isn't empty rhetoric. That is hard fact. But, you say, there are girls and boys in other countries scarcely touched by the war; in India, for instance, in Japan, in China, millions of them; there are girls and boys in Norway and Sweden and Spain and Holland and South America. Why, you say, are we the world's hope? Why must we carry that responsibility? We'd rather not, you say.

You can't evade it, Young America. The stars have conspired against you. Destiny, which made your country rich and gave her great leaders in time of need, and helped her to build a magnificent republic out of many races and many creeds; Destiny, that brought you to the light under the Eagle and the Stars and Stripes; Destiny, that chose America to be the greatest laboratory, the greatest testing-ground of democracy in the world; Destiny, Fortune, God, whatever you want to call it, laid on you the privilege and the responsibility of being the hope of a world in tears. You can carry this responsibility and be glorious. You can throw it off, and be damned; but you cannot ignore it.

You are the hope of the world! And are you, while your country strips for battle and your brothers prepare themselves to fight "for what America has always fought for — Liberty" — are you going on dancing and spinning on your ear and going to the movies and the music shows and loafing at street corners and reading the sporting page and dolling up your figure and your face? Or are you going to wake up suddenly to the emptiness and the ugliness of all this, and throw it aside, crying, "By crickets, there are big things in this world, and, by all that's clean in me and true in me and brave in me and American in me, I'm going out to find them and give my heart and soul to them and make myself a part of them; so that, as far as I am concerned, the hope of the world shall be fulfilled!"

YOUNG AMERICA, WHAT ARE YOU GOING TO DO?

HERMANN HAGEDORN

EXERCISE 2

STUDYING AN OATH OF ALLEGIANCE

Here is the oath of the Athenian Ephebi (Who were they?), which, you see, though it was composed and used perhaps twenty-four hundred years ago, needs almost no change to make it appropriate for any American soldier. What part of the oath is appropriate not only for a soldier but also for every citizen, boy or girl, man or woman? What is meant by "both alone and with many"? How can each help to transmit a fatherland greater and better than he received it? What is the way to get a bad law annulled — to obey it or to disobey it? Do we require that a law be passed unanimously? What does the minority have to do? What becomes of their liberty then? What do you understand by liberty? Is it possible for everyone to have the privilege of doing exactly as he pleases? How do you think liberty can be reconciled with the responsibility that is being pushed upon you? How can a boy or girl help to defend the laws?

Tell the class about any thought that this oath or these questions arouse in your mind in connection with Hagedorn's message, and memorize such sentences of this oath as you can truly say. (Why is *will* the right word in this oath instead of *shall*?) Speak from one to two minutes, with a single definite point in mind. You may wish to illustrate a part of the oath by telling some incident of the recent war, or you may come nearer home and apply some of these words to school affairs. When you speak stand up straight and look at your audience. See that you do not blur your meaning by indistinct articulation. (If you need drill see Appendix B.)

OATH OF THE ATHENIAN EPHEBI

I will never disgrace these sacred arms, nor desert any companions in the ranks. I will fight for temples and public property, both alone and with many. I will transmit my fatherland, not only not less, but greater and better, than it was transmitted to me. I will obey the magistrates who may at any time be in power. I will observe both the existing laws and those which the people may unanimously hereafter make, and, if any person seek to annul the laws or to set them at naught, I will do my best to prevent him, and will defend them, both alone and with many. I will honor the religion of my fathers.

EXERCISE 3

TESTING YOUR SKILL IN WRITTEN FORM

At the beginning of the seventh-year book[1] your attention was called to the skill of the French boys in written English as shown by a dictation exercise. If you tried your own skill in comparison with theirs then, it will be interesting to take another test dictation exercise now and make a comparison of your two records to show your improvement. If you did not take the suggested story then, perhaps you can do so now, and then arrange another test later in the year to see what you have gained. Since the test must be made with an unstudied passage, no paragraph can be given here for you to write.

A committee from the class may choose the story or other paragraph for dictation; but if so, they cannot of course take the test themselves. Whatever test paragraphs are used at the beginning and the end of the year should, of course, be of about the same difficulty in all matters of form. Besides

[1] This exercise will of course have to be modified for classes that have not used Book I. See Brown's "How the French Boy Learns to Write," p. 60.

these, you might like to try a considerably harder paragraph the second time to see what you can do with it. This present test should reveal to each member of the class where he stands and what he has left to accomplish this year in the mechanics of written form. (By the way, everyone will, of course, continue to keep an individual spelling list.)

EXERCISE 4

LAYING OUT THE FOUNDATION FOR THE YEAR'S BUILDING

After thinking over the year's work in English, and how you mean to make that contribute to your present usefulness and your future efficiency as a citizen, write either a letter to your teacher explaining what you wish to accomplish[1] (see Problem VI, Exercise 6) or a theme on the title "My Foundation for the Year's Building." Be sincere, and do not expect too much of yourself. If you choose the latter, tell what rooms you will plan for, how you will lay off the ground for the foundations, and what stones you will use; carry out the comparison in any way your imagination suggests. If you prefer to consider the year's work as growth rather than building, you may discuss roots and soil and nourishment and expected fruit instead of architectural matters; or if you think of a river, tell what you see on the stretch ahead of you. Let this piece of written work prove that you know the fundamentals of good form.

[1] Such as you may have written last year (see Book I, p. 8).

EXERCISE 5

STUDYING A POET'S WORD TO YOUNG AMERICA

Whitman, in the long poem "O Pioneers,"[1] from which the following stanzas are chosen, gave to the youth of America — "Western youth" — a message similar to the one quoted in Exercise 1. What ideas are alike in both? In what sense are Americans still pioneers? Whitman's message was written soon after the Civil War. Do you think that the trumpet call which he prophesied in his last stanza has now sounded? List and look up unfamiliar words. Learn part or all of these stanzas if you like them, and recite them in class to bring out all their meaning. It is well to have many great words stored away in memory as examples of good English, if nothing more. Speak every word distinctly.

PIONEERS! O PIONEERS!

Come my tan-faced children,
Follow well in order, get your weapons ready,
Have you your pistols? have you your sharp-edged axes?
Pioneers! O pioneers!

For we cannot tarry here,
We must march my darlings, we must bear the brunt of danger,
We the youthful sinewy races, all the rest on us depend,
Pioneers! O pioneers!

O you youths, Western youths,
So impatient, full of action, full of manly pride and friendship,
Plain I see you Western youths, see you tramping with the foremost,
Pioneers! O pioneers!

[1] Whitman used a punctuation often different from what we consider correct. Do not imitate it.

FUTURE AMERICANS AT ELLIS ISLAND

Have the elder races halted?
Do they droop and end their lesson, wearied over there beyond the seas?
We take up the task eternal, and the burden and the lesson,
Pioneers! O pioneers!

All the past we leave behind,
We debouch upon a newer mightier world, varied world,
Fresh and strong the world we seize, world of labor and the march,
Pioneers! O pioneers!

. . . . . .

Has the night descended?
Was the road of late so toilsome? did we stop discouraged nodding on our way?
Yet a passing hour I yield you in your tracks to pause oblivious,
Pioneers! O pioneers!

Till with sound of trumpet,
Far, far off the daybreak call — hark! how loud and clear I hear it wind,
Swift! to the head of the army! — swift! spring to your places,
Pioneers! O pioneers!

WALT WHITMAN, "Leaves of Grass"

PROBLEM II

TELLING A SHORT STORY TO BRING OUT THE POINT

Was practice in story-telling among the things that you planned for the year's work? The ability to tell a good story so as not to muddle the point is worth cultivating. People who can do so make delightful companions.[1]

EXERCISE 1

TELLING AN INTERESTING ANECDOTE TO BRING OUT THE POINT

A. Laura and Kate chose the same anecdote to tell the class. Why does Laura's story fall flat, while Kate's makes you smile? What is the *point* of the anecdote? How does Kate succeed in showing the robbers' sense of humor? Notice how Laura, by a slightly different wording, misses this point entirely. Which girl had a *definite* purpose in mind in choosing details? What details does Laura mention that do not help at all in bringing out the point? Which girl practically gives the point away before she gets to it? Which follows a clearer plan? Comment on the beginning of each story.

As Laura told it:

A lady who lived in a small town in the South decided to spend the day with a friend. So she left a card on the door for her grocer. She had a good time with her friend, never dreaming

[1] To remind yourselves of the essentials of good story-telling, look over Problems II, III, VIII, XII, and XIII in Book I.

what was happening at home. I forgot to say that her grocer, even when he had no groceries to deliver, usually brought her a loaf of bread every day. When she got back she found that thieves had broken in and taken most of her choicest possessions. They wrote on the card on the door: "Thanks, we haven't left much." She had said on her card, "Don't leave anything."

As Kate told it:

A lady going out for the day locked everything up carefully, and for the grocer's benefit left a card on the back door. "All out. Don't leave anything," it read.

On her return she found her house ransacked and all her choicest possessions gone. To the card on the door was added: "Thanks. We haven't left much."

B. Each of you tell an anecdote to the class. (What is an anecdote? Why is the story above called one?) Show that limitation of subject is especially important in telling such stories. If your story goes well with the class, try it on your family.

Limit the subject rigidly. Keep clearly in mind the *point* that you wish to bring out. Choose only those details that will prepare for the point without, however, giving it away. Begin at once and follow a clear order. Should you laugh at your own joke? Be sparing of *and's* and take pains to speak distinctly. Before you begin, practice one of the articulation exercises in Appendix B. (You might write to a friend who would enjoy them some of the best stories told in class. Are you willing to send a letter that is not perfect in form?[1])

The following anecdotes may prove suggestive. Is there a detail in any one of them that should be left out or a detail

[1] If necessary consult Appendix D.

omitted that should be given? Which are the best? You might write one or more from dictation, paragraphing any conversation.[1]

1. Had you been the confectioner, what would you have said to the boy?

A boy went into a confectioner's shop and asked for a glass of lemonade. When it was given him he took it, looked at it, and said he would have a bun instead. The bun was given him; he ate it and was walking out of the shop when the confectioner called after him, "Hi, you haven't paid for your bun." "No," said the boy, "I gave you back the lemonade for that." "But," said the man, "you didn't pay for the lemonade." "I didn't drink it," said the boy, and walked out, leaving the confectioner calculating.

2. What is a naturalist?

Some of Darwin's boy friends once plotted a joke on the naturalist. They killed a centipede, glued a beetle's head on it, and added the wings of a butterfly and the long legs of a grasshopper. Then they put the specimen into a box, and knocked at Darwin's door. "We found this in the fields," they explained with eager voices. "Do tell us what it can be." Darwin looked at the queer compound, and then at the boys' sober faces. "Did it hum when you caught it?" he asked. "Oh, yes, sir," they answered quickly, nudging one another; "it hummed like anything." "Then," said Darwin, with a twinkle in his eye, "it must be a humbug."

3. Bobby's mother was often distressed by her small son's lapses from correct speech, all the more because his reports from school were always good. "Bobby," she said plaintively, "why do you keep telling Major to 'set up' when you know 'sit up' is what you should say?" "Oh, well, mother," Bobby answered, "I don't like to waste grammar on Major when he doesn't know the difference, being a dog."

[1] Appendix C, II, Rules 5 and 9.

4. What is the meaning of *pertinent*? Explain the quotation marks used. This story is worth remembering.

President Lincoln once wrote to General McClellan, when the latter was in command of the army. General McClellan, as is well known, conducted a waiting campaign, being so careful not to make any mistakes that he made very little headway. President Lincoln sent him this brief but exceedingly pertinent letter:

"My dear McClellan: If you don't want to use the army, I should like to borrow it for a while.

"Yours respectfully,

"A. Lincoln."

EXERCISE 2

STUDYING SOME EXAMPLES OF SHORT STORIES

There are really two distinct kinds of narratives. One rises to a point or *climax*, — the kind that you are studying in this problem. (Look up the derivation of "climax.") The other merely gives an account, as a history does, of a series of happenings. You will study it later. For the present stick to the first kind and strive to gain some mastery of the art of planning and telling a story so as to lead up to and emphasize the climax.

In a short story of this type the climax (highest point) comes at the end, — as you have just seen. In the best stories *each detail* is chosen with the purpose of preparing for or emphasizing this climax, — showing *how* it comes about, and *why* it is funny, unpleasant, serious, or what not. No detail that does not in some way help should be given. Usually *as soon as* the climax is reached the story should end; and of course no time should be wasted in beginning. If possible the first sentence should give the

situation which leads at once into the incident. A study of the three stories quoted in this exercise should help you to see both what to do and what not to do.

A. Explain as fully as you can why the following story is so poor. Are picnics, parties, automobile rides, and the like good subjects for short stories? Are they likely to have any point? Subjects should be limited to some interesting incident that happened on the occasion. Is there an incident in this account that might make a good story? At what points is the narrative far from clear?

Proofread[1] the composition for errors in form. How many different kinds of error do you find? Comment on the paragraphing. What mistake did the author make when he wrote "cracked a view"?

Notwithstanding all these gross errors, we must credit the author with one good point: *he has kept the time straight.* (There are two places where you may think he has not done so, but each of these mistakes is due to the author's not knowing the past-tense form of certain verbs. What verbs?)

A Picnic

I well remember of a time I went on a picnic. Some of the children's mothers had made up a club. They had invited their husbands to a picnic.

We were to be at the River View Park at three o'clock. Some of the boys were going to ride their bicycles. We were to meet at my house at two-thirty o'clock. One of the boys had to work and did not get there at the time. All the other boys went on. The other boy finally caught up with us. He had been riding fast. We could not ride fast because he was almost wore out. So we were the last ones there.

[1] See Problem V, Exercise 4, in Book I.

We wanted to go swiming the very first thing. So we put on a swiming suits and got in the water. We dove off the diving board and swim in the river for a long while. Some of the people went out in boats and we hung on behind them. We got out of the water and put on our clothes. We then got one of the men to go with us in a boat up to the water works. We found many people fishing on the way. We ran into one sand bar and had to get out of the boat and shouve it out in the deep water. We finaly got back. We got in the swings and ran under it pushing one another. We would jump out of the swing when it was high up in the air. One time one of us spraned an ancle.

The next thing on the program was supper. There were many good things to eat. We had brick Ice Cream, all kinds of sandwitches, picles, cake, dressing, saliod, and a lot of other good eatibles. Some of the men told some jokes and the weman cracked a view.

After supper we took another boat ride and swing in the swings some more. One of the boys put his bicycle in the back seat of an automobile and rode in with his father and mother, also his sister.

It was ten o'clock when we got in that night. We thought we had a good time and we tanked our mothers for inviting us.

B. The first of the two stories below was written by an eighth-grade boy. Has he limited his subject sufficiently? What is the climax? Decide whether or not each detail helps to bring out the climax. Comment on the beginning and the end. Sum up the good points of the composition. What improvements could you make?

The second story, as you see, was written by a more skillful reporter. What is the climax? Show that every detail leads up to and emphasizes the climax. Comment on the beginning and the end. What good picturing words do you find? Sum up all the points that make this an exceedingly good story. Have the limitation of subject and the vocabulary anything to do with its effectiveness?

An Exciting Adventure

It was a crisp October morning, one of those few mornings that make you want to run a couple of miles. Louis, Bob, Fred, and I planned a hike to Pickerel Lake. Fearing our mothers would oversleep we had them pack our lunches the night before and we were ready for an early start. It was about noon when we reached the lake. This lake is crossed by a trestle bridge about a mile long. We went to a small telegraph station at the end of the bridge and asked the station agent when the next train was due. He informed us that the train would cross in fifteen minutes. We boys were in the habit of crossing trestle bridges; so we did not hesitate to cross this one. We did not notice that the station agent's dog was following us. About halfway across we heard the whistle of an engine. We turned around and there, a block away, was the Omaha freight train. It looked like a big black monster bearing down upon us. What should we do? We could not jump, as the weight of our clothes would drown us. The train was about fifty feet away now, and we knew it would not stop in time. I cannot explain the feeling that came over me. Suddenly Bob cried, "Slide down the piles." Each of us ran and slid down the pile to a cross beam on which we could sit in safety. We were none too soon, for just then the train thundered over us. Then we heard a series of yelps and we saw the station agent's dog running at full speed to escape the train. He slipped, and the freight train killed him. Later we found that the agent's watch had stopped.

A Fokker Downed

I was driving over a hilltop overlooking the trenches. A whir above my head made me glance up — even at the risk of ditching the car in the network of shell holes. A white-bellied German plane was swooping down directly atop of me. The rat-tat-tat of his machine gun outlined itself sharply against the dull roar of the artillery. Overhead the cotton-white puffs of French shrapnel were bursting, in vain pursuit of the Boche, and I heard a sharp click as one of the steel bullets shot through the roof of my car.

C-c-crumph! An explosion crashed beside the road, and the ambulance lurched drunkenly. But the motor still ran, and I could still see the German swooping overhead to bomb me!

Another high-pitched hum buzzed overhead. Fritz turned tail and fled, but he was too late. A speedy little French plane hurtled out of the heavens like a bullet. I saw not one minute later the aluminum wings of the German Fokker smash to earth not 300 yards away. — "From an Ambulance Driver's Diary," *Red Cross Magazine*

C. What are the characteristics of a good title? Comment on the titles of these three stories. Give a suggestive title to each of the anecdotes quoted in Exercise 1. (Why are the stories in this exercise not called anecdotes?)

EXERCISE 3

REVIEWING SOME IMPORTANT FACTS ABOUT THE SENTENCE

You cannot, as you know, tell or write a story — or anything else — clearly without having some mastery of the sentence. You should know what elements, or parts, a sentence must have so that you can tell instantly what groups of words are sentences and what are not, and you must always indicate clearly both in speaking and in writing the beginning and the end of every sentence. This is a good time to test yourselves in these matters. If you are sure that you can pass a perfect examination on them, you may, of course, omit this exercise. The chances are, however, that you will save time and escape some poor grades by a review of these important facts.[1]

[1] Pupils who did not use Book I may find it profitable now to look over Problems IV, X, and XI in it. If to do so is inconvenient, they may refer to the definitions in Appendix E. Those who have mastered these fundamental matters may help the others.

A. Define and illustrate (1) a sentence; (2) an amputated part of a sentence; (3) a compound sentence; (4) a run-on sentence. Show that every correct sentence is either a *single*[1] or a *compound* sentence. How does a compound differ from a run-on sentence? (Is it correct to run two single sentences together without a coördinating conjunction or a semicolon between?)

Read aloud each group of words in the story below. Decide at once whether it is merely a part of a sentence, a run-on sentence, or a correct sentence. Attach each amputated part to its proper sentence and correct the run-on sentences. Then classify each sentence as single or compound.

A Visit from a Tramp

As Ruth's mother had left us girls at home that day. We settled down to enjoy the afternoon under a shade tree in the front yard. Soon a loud voice startled us, and when we looked around we saw an old black tramp coming toward us, both of us started for the house. But stopped suddenly at the command to halt or be shot. There we stood too frightened to speak. The next command of the tramp, who acting very much at home had sat down, was to bring him a drink, we promptly went to the pump and returned with the water. After drinking what he wanted he threw down the cup, picked up a fan, and began complaining of the heat. Ruth, who had at last gathered enough courage to speak, asked him to please leave. He said he would. Provided he might sleep in the barn that night. Willing to agree to anything to get rid of him, Ruth stammered out the permission, he then left. Saying he would be back. As soon as the tramp disappeared we ran up the road to our chum's, Mary Brown. To wait until someone came home. When we got there, Mrs. Brown told us that Mary was in the

[1] A single sentence is *one* sentence; a compound sentence is composed of two or more single sentences.

kitchen. We rushed breathlessly through the house eager to tell Mary of our experience with the tramp, to our amazement we found her with a pan of water and soap scouring her face to remove the telltale black.

B. Define[1] and illustrate (1) declarative sentence; (2) imperative sentence (show that an imperative sentence is a special kind of declarative sentence); (3) interrogative sentence; (4) subject element; (5) predicate element; (6) linking element; (7) direct object. Which of these elements are essential to every sentence? Give a sentence which requires all four. In what kind of sentence is the subject element usually omitted?

Copy the story above accurately, except for making the necessary changes. (Why is it worth while to be able to copy with reasonable speed and perfect accuracy?) Indicate correctly the beginning and the end of each sentence. Show the essential elements of each sentence, as you were taught to do in the seventh year,[2] putting the figure 1 over the subject element, 2 over the linking element, 3 over the predicate element, and 4 over the direct object. Turn the papers over to a committee of three or four of the best in the class for correction. A paper that shows even one mistake in marking sentence ends should be rated below passing.[3]

[1] See Appendix E.

[2] See Appendix E, IV, Plan A.

[3] If any in the class need further drill on sentences use some of the exercises in Appendix E.

EXERCISE 4

WRITING THE BEST POSSIBLE SHORT AND POINTED STORY[1]

Show what you know about effective story-telling by writing the very best short and pointed story that you can. Some of these stories should be read to the class for general discussion,

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others put on the blackboard for more detailed criticism, and the rest turned over to an editing committee composed of the best story-tellers in the class. Their suggestions and criticism should be helpful. Anyone who is interested might enter one of the story contests that are conducted by various magazines.[2]

[1] Writing a short and pointed story may be made the beginning of an individual or group project. See Appendix G.

[2] See, for instance, the *St. Nicholas* League.

Remember to plan carefully in order to bring out the climax, to choose details for this purpose, to begin interestingly, to stop when you have finished, and to use definite picturing words. Be sure to keep the time straight, to mark every sentence correctly, and to proofread for spelling. (Do not neglect your class and individual spelling lists.) Give your story an interesting title.

It is preferable to tell some personal experience or at any rate one that you know of at first hand, and it is not necessary that the experience be exciting. The following titles may help you in choosing, or the picture opposite may prove suggestive.

1. Making My First Cake.
2. Missing the Circus (or something else).
3. Just in Time.
4. Helping Father with the Threshing.
5. When We Opened the Box from Cousin Mary.
6. An Unexpected Meeting.
7. The Cat That Came Back.
8. The Bear That Wasn't a Bear.
9. Lost in a Sand Storm (or somewhere else).
10. Our Neighbor's Monkey.
11. Learning to Drive Our New Car.
12. A Slip of the Foot.
13. A Lost Opportunity.
14. Locked in the Cellar.
15. Teaching a Calf to Drink.
16. Late for School.
17. Pride Goes before a Fall (or some other proverb).
18. It Pays to Be Kind.

PROBLEM III

PLANNING AND OUTLINING[1]

For some time now you have been making plans for your own compositions, and often you have put down your plan on paper in a simple way. Each of these plans was a sort of outline for your theme. Doubtless in other classes too you have seen and perhaps made outlines for a series of lessons or for a special report. There is nothing new, then, in this problem except some help in thinking through and putting down on paper more detailed and better outlines than have hitherto been expected of you. Even when you fully understand what makes an outline really good and useful, you will find it a work of time to learn to make the right kind, for skillful outlining depends upon logical thinking. It demands a trained mind; and in turn it helps, as much as any one thing you can do, to train the mind. Go about it earnestly, but do not be discouraged if you find it hard to do well at first.

EXERCISE 1

PLANNING AND GIVING A CLEAR AND INTERESTING STORY OR EXPLANATION[2]

As you know, a definite and well-made plan is the foundation of success in any undertaking. You have doubtless learned the value of a plan in your drawing and woodwork and dressmaking and cooking classes and also in work and

[1] See Appendix F.

[2] This may be part of a larger project. See Appendix G.

play outside of school. Were any of the stories told in working out Problem II less interesting than they might have been because they were not well planned?

The first essential of a good plan is, of course, a clear purpose, and a purpose possible to achieve with the material in hand. A plan for a marble palace is of little use if you have only a city lot to build on. So you have learned that you must limit the subject of a composition to give yourself room for details in the space of a page or of three or four minutes. The second essential is a right choice of the main points to emphasize. The third essential is the right arrangement of these and of the smaller points that belong to each of them.

Below you will find a list of topics varied enough to suit any taste, or the picture may suggest a subject. Choose one that suggests to you an interesting story or explanation and plan how you will present it to the class. You may wish to limit the topic still further. After you know your exact purpose, make a sentence plan for the theme,[1] similar to those below, showing each main point that you will make. (You know that every good story or explanation can be summed up in a single sentence.) Then decide what details you will tell in each part and make an outline, either in sentences or in topics. Before you present your theme to the class, discuss, either with your teacher or with classmates appointed as critics, the plan and outline. It would be well to have some of the sentence plans and the outlines put on the blackboard for general criticism.

A study of the plans and outlines given below will help you with your own. What three coördinate points does each plan show? What coördinate parts of the sentence plans

[1] See Appendix F and also, if possible, Book I, Problem III.

indicate these? (Of course there might be fewer or more than three main points, but these short stories and explanations of yours are not likely to have more.) How are the main topics shown in the outlines? In what two ways do the outlines show that these are coördinate and that the other points are subordinate to them? Do the main topics sum

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up the story or explanation without any of the subtopics? What further details can you imagine should be given under each topic to make the point clear and interesting?

Note carefully the margins, the spacing, the numbering and lettering, and the capitalization and punctuation of the outlines. Try to put your own outlines in good form.

From the large subject *sewing* two different kinds of topics are chosen — the first for a story, the second for an explanation.

A Misfit

(1) My little sister was pleased because I was making her a dress; (2) when I made two bad mistakes that nearly spoiled it, she cried; but (3) mother helped me to make it right after all.

1. My little sister Helen was delighted because I was making her a dress.
2. When I tried it on proudly for the last fitting, it seemed that everything was wrong.
   a. It was two inches too short.
   b. The waist puckered queerly.
   c. The sleeves "drew."
   d. Helen began to cry.
3. Mother came to the rescue.
   a. She showed me how to put the sleeves in right.
   b. She helped me to piece it down.
   c. It was a pretty and becoming dress.

How to Put in a Sleeve

In putting in a sleeve (1) first be sure that it is correctly cut and made by the pattern; (2) then baste it carefully; and (3) after trying it on stitch and finish it neatly.

1. Getting the sleeve ready to put in.
   a. Cutting accurately by the pattern.
   b. Sewing up the seam or seams.
   c. Gathering, if full, according to the pattern.
2. Putting the sleeve in place.
   a. Pinning it.
      (1) Matching the notches.
      (2) Placing the underarm seam.
      (3) Adjusting the gathers.
   b. Basting with small stitches.
   c. Trying on.
3. Stitching and finishing the seam.
   a. Stitching close to the basting.
   b. Overcasting or binding.
   c. If plain, making a French seam instead.

When you are sure that you have a good plan give your story or explanation in class. Try to have your plan in your head instead of consulting a paper; if you can, you will be more likely to interest the class by looking at them and talking *to* them. Be sure not to spoil the point by omitting necessary details or putting in unnecessary details or by going on after you have finished. Leave out useless *and's*. Before speaking, practice one of the articulation exercises in Appendix B; and while speaking, practice clear utterance of every word.

1. What Helped My Health Most.
2. One Ugly Spot Transformed.
3. A Profitable Investment.
4. An Interesting Weed.
5. The Scum on Our Pond.
6. The Eyes of a Cat.
7. An Eclipse.
8. Installing a Doorbell.
9. What Is a Dry Battery?
10. A Delta in the Gutter.
11. Three Reasons for Celebrating Flag Day.
12. My Opinion of "Tom Sawyer."
13. A Practical Use of Geometry.
14. What Is Meant by Balance in Design.
15. An Incident on Mars.
16. My "Closest Shave."
17. An Experiment That Failed.
18. A Vandal I Have Met.
19. An Ant I Watched.
20. The Toad under Our Step.
21. My Best Friend in a Book.
22. A Game for a Rainy Day.
23. The Hottest Hour.
24. Dry as Dust.
25. A Clean Plate.

EXERCISE 2

STUDYING AN OUTLINE OF SEVERAL PARAGRAPHS

Below is reproduced one of the sketches of "Interesting People" that have been printed in the *American Magazine*, together with its outline. Why is the first paragraph put in? What is the point of the second paragraph? of the third? Are these three paragraphs coördinate in the plan of the whole? How are figures used in the outline to show that they are coördinate? How is spacing used to show their coördination? How is each of the two points made stated in the outline?

Do you see that each paragraph has a subject of thought and that each says some definite thing about this subject of thought? In a sense a paragraph may be said to have both a subject and a predicate; that is, it says some definite thing, makes some point, about some subject of thought. Of course you do not find one part of the paragraph which is the subject and another which is the predicate, but, after all, a paragraph is the expression of a single complete thought. It can usually be summed up in one sentence. In your outline it is well for the present to state the point you are going to make and not merely to name the subject in general.

Can you make one sentence with the name *Arthur Heymanson* for its subject that will sum up the whole composition? It will probably have a compound object and several coördinate reasons for the truth of its main statement. Every good composition can be summed up in a single sentence.

What are the subordinate points made under each main point? In what two ways is their subordination shown in the outline? Why are letters used instead of figures? How wide

a space is left for the inner margin? Does the spacing help the eye to know the main points at once? Does the sum of all the subordinate points in each paragraph equal the point of the paragraph? Are these subordinate points coördinate with each other? How is this coördination shown?

What reasons can you give for the order of topics discussed?

Seattle's Newsboy Capitalist

A well-kept touring car placarded "Anywhere" was slowing down at the curb. Its driver was Arthur Heymanson, aged nineteen, and known all over Seattle as the "Newsboy Capitalist." He uses the handsome limousine he has bought and paid for to rush belated travelers hither and yon, gathering in quarters and dimes; but he does it merely as a side line.

A little over twelve years ago Arthur, a sturdy boy of seven, tucked a bundle of papers under his arm and set forth to conquer, or, as he put it, "to take chances with the rest." He now controls the newspaper business at the intersection of Madison Street and Second Avenue. Any one of these four prominent corners is variously estimated to be worth from seven hundred and fifty to a thousand dollars; and Arthur owns them all. On each a neatly painted box is presided over by a wide-awake boy who has taken the Heymanson course in salesmanship. For Arthur holds that ability to sell counts for just as much in disposing of papers as it does in disposing of pianos or farm implements. He has everything that bears on his business figured out to the last analysis. Since, in addition to owning an automobile and a business that yields a net income of close to fifty dollars a week, sometimes as high as a hundred and fifty when there 's an election on or a big league game pulled off, Arthur Heymanson also holds a thousand dollars' worth of stock in an established corporation, has three thousand dollars out at five per cent, has a gratifying bank account, and is the sole support of a mother and sister, this system of his is worth considering. Besides the four boxes, from which

he sells an average of twelve hundred papers daily, Arthur has three hundred private customers in the big office buildings adjacent to his locality, and sees that they get their papers promptly.

"A lawyer friend of mine tells me that I am a practical psychologist, and a lady I know who has gone in for New Thought, whatever that is, tells me I have the power of positive suggestion," Arthur told me. "I'm not up on either of these subjects, but I do know that it pays to work on the basis that the public is certainly going to buy papers, and it 's merely a question of how many. When I was just a little kid I noticed that the fellow who acted as if he expected to sell to everybody that came along was the one that always got the most money; so I've adopted that plan and I've stuck to it ever since. I never stand around and wait for trade. I go right after it, and I hurry first, last, and all the time. I hustle up to every passer-by just as if I'd seen him motion to me and I didn't want to keep him waiting; and I train the four boys to do the same. There 's another thing I train them to do, too, and that 's to speak distinctly. No 'uxtry pape ' stuff goes with me, for I learned a long time ago that plain speaking sells a lot more papers than loud shouting. I insist upon my salesmen's finding out the names of their regular customers whenever it 's possible, because I've found it pays to be able to say, 'Hello, Mr. Collins, here 's your P. I.' (*Post Intelligencer*), or, 'How are you, Mr. Ellis? Want your *Evening Times*?' I also insist that they be polite even under trying circumstances, and that they practice making change until they learn to do it quickly and correctly." Arthur never fails to have a friendly word ready; and he maintains that cordiality towards patrons and interest in whatever happens to be their line is a big asset to any business. — BERTHA S. ADAMS, *American Magazine*. (*Adapted*)

Notice that the style of this sketch is highly colloquial. What expressions quoted from Arthur's conversations would not be used in more formal speaking or writing? Is this colloquial style suitable for the subject? What is the correct use of *hustle*?

SEATTLE'S NEWSBOY CAPITALIST

1. Introduction: We catch a glimpse of Arthur Heymanson.
2. Arthur has succeeded unusually well as a newsboy.
   a. He began at seven years of age.
   b. He now owns four important corners.
   c. He also has several other profitable investments.
3. He gives several good reasons for his success.
   a. He expects everybody to want a paper.
   b. He insists that his salesboys speak distinctly.
   c. He trains them to recognize their customers by name.
   d. He practices politeness and cordiality.

EXERCISE 3

REVIEWING COMPOUND SENTENCES AND COMPOUND PREDICATES

While you are planning and working out your biographical sketches (Exercise 4) you will have time for this exercise, which should help you to make better sentences.

A. Time yourself and see how quickly you can decide whether each of the following sentences is a single sentence with a compound predicate or a compound sentence — and of course decide correctly. Perhaps the little sentence plans suggested here to show the coördination may help you. By means of these plans show the coördination in some of these sentences. Half of you might write the odd-numbered sentences and half the even-numbered. There are a good many unusual but useful words here often misspelled. Notice how the punctuation helps to show coördination. Do the ideas joined in these compound sentences belong together?

Do you know Odysseus, or Ulysses? He is a fascinating hero.

1. ———, but ———. (Compound, two parts.)
2. ———, ———, and ———. (Compound, three parts.)
3. — { ——— / and / ———. } (Single; compound predicate.)
4. ——, and — { ——— / and / ———. } (Compound; compound predicate in second part.)

Do not trouble to analyze the following sentences in detail. Odysseus is speaking.

1. Thence we sailed on with aching hearts, and came to the land of the Cyclops, a rude and lawless folk.

2. They plant with their hands no plant, nor even plow, but all things spring unsown and without plowing.

3. Among this people no assemblies meet; they have no stable laws.

4. They live on the tops of lofty hills in hollow caves; each gives the law to his own wife and children, and for each other they have no care.

5. Among the Cyclops are no ships; nor are there shipwrights who might build the well-benched ships to do them service, sailing to foreign cities.

6. Just at the harbor's head a spring of water flows from beneath a cave; around it poplars grow.

7. Here we sailed in, some god our guide, through murky night; there was no light to see through the fog.

8. After the ships were beached, we lowered all our sails, and forth we went ourselves upon the shore.

9. Here we fell fast asleep and waited sacred dawn.

10. When the early rosy-fingered dawn appeared, in wonder at the island we made a circuit round it, and saw many mountain goats.

11. Forthwith we took our bending bows and our long hunting-spears from the ship, and parted in three bands to shoot.

12. Then all throughout the day we sat and feasted on abundant meat.

13. Now we looked across to the land of the neighboring Cyclops, and marked the smoke, the sounds of men, the bleat of herds.

14. The next morning I went on board my ship and called my crew to come on board.

15. Quickly they came, loosed the cables, took places at the pins, and sitting in order smote the foaming water with their oars.

16. As we reached the opposite point, we saw a cave close to the sea, and landed near by.

17. Now to my trusty men I gave command to guard the ship; but I myself chose the twelve best among them and sallied forth.

18. In the cave a man monster lived, shepherding his flock alone, apart from others; with others he did not mingle, but quite aloof followed his lawless ways.

19. Quickly we reached the cave, but did not find him there.

20. We entered the cave and looked around. — From Palmer's translation of "The Odyssey of Homer." (*Adapted*)

B. Either find or make twenty sentences, part of them single and part compound. Let some of the single sentences, but not all, have compound predicates. Test your classmates to see whether they can judge by *hearing each sentence read once* whether it is a single sentence with a compound predicate, a compound sentence, or a single sentence without a compound predicate. Making easy sentence plans like the above as you hear the sentence read may help; do this in your mind if possible. Do not use all the sentences at once for this quick drill, but let your teacher file some of them to be used daily for a few minutes at a time, until you can recognize the plan of such sentences at once.

Try to choose or make well-worded, interesting sentences, not too hard or too easy for the class.

EXERCISE 4

PLANNING, OUTLINING, AND GIVING A WELL-ORGANIZED COMPOSITION BASED ON READING

You have not so far been asked to make as long a composition as the one about Arthur Heymanson, for it is best to do small themes well before undertaking to handle larger masses of details. But since in other classes you may often be required to report on something which needs more than one paragraph to develop it, and since in all subjects you will be using and making outlines, it may be well at this point for you to try a theme of several paragraphs. You may divide the class into squads of three or four, each member of the squad to give one paragraph according to the plan and outline worked out by the squad.

A. Plan to tell the class about some interesting person whose name you often hear, but about whom you know little.

There are two ways of working out a good plan and outline based on reading. Either start with the question "What do my hearers want to know about this?" and make headings covering the points of interest, looking for facts under each heading, or else find out all the facts possible and then group them under main headings that will include the most interesting and important of them. The topics will differ according to your subject; do not think your outline must be exactly like that given on page 30. Do not merely read some one account and condense that, but choose somebody about whom you can find material from different sources, master this material, and put it together for yourself; then tell it in your own words.

Some worth-while Americans to find out about are Pershing, Jane Addams, Edison, Helen Keller, Daniel

Webster, Alexander Hamilton, Joseph Jefferson, Maude Adams, Sidney Lanier, Washington Irving, Benjamin Franklin, Francis Parkman, Henry Ford, Roosevelt, Wilson, Elihu Root, Irvin Cobb, O. Henry. Other names will occur to you. You can go first to "Who's Who in America" or to an encyclopedia for brief summaries, and then read magazine articles or biographies on the parts of the life that interest you. See "The Reader's Guide" or "Poole's Index" for references to magazines, and ask the librarian to help you.

Plan for two or three coördinate points, to be made clear in two or three paragraphs full of details; then decide what details fit the purpose of each paragraph, group them and arrange them in a good order to hold the interest of your hearers.[1]

While you are thinking over your subject it is well to jot down every idea that occurs to you to use, but you may find that not all of them fit the points you wish to make. Discard everything that does not help to make your main points. *Choosing* the details that do fit is perhaps the most important part of your work. After you have thought through and analyzed your material, make your outline in good form to hand in. Probably the teacher will wish to criticize it before you work out your paragraphs to present to the class. Each speaker should probably present but one paragraph.

B. Present the themes orally to the class. When you speak, if one person gives the whole story, let the rest of the class try to decide how many paragraphs there are and what is the point of each. If each paragraph is given by a

[1] If the books are available, study the brief account of Garibaldi, Book I, Problem XXVII.

different person, let the others try to find its point and the outline. Have as little need of notes as possible; your points should be in your head. Remember to speak distinctly.

Pronounce in class for practice in enunciation every letter that should be pronounced in the following words (can you spell these words correctly?):

government	poem	authority	acting
gentleman	curiosity	laboratory	writing
history	geography	Niagara	inventing
governor	believe	discovery	exploring
poetry	belief	playing	speaking

C. After these biographical sketches have been given orally they may be written, and the best of them may be used for your class magazine; or they may form the beginning of a larger project. (See Appendix G.)

EXERCISE 5

MEMORIZING A POET'S PICTURE OF A HERO'S CHARACTER

The poem quoted below tells a story that contrasts two characters. What are they? What details help to show you each of them? What details of the battle are pictured first? Does the battle picture help to bring out the character or is it aside from the point of the story? Why is not the exact "great cause" explained to us? What is meant by the title? Just what, then, is the point of the story? Picture in your own words the moment you see most vividly. Make this a painting, not a sketch in black and white. Plan carefully what to tell first and what last in giving your word-pictures, and before writing make a brief outline.

If you do not know this poem by heart you will probably wish to memorize it. Read it aloud in class several times and think about it together, seeing it picture by picture, until you have memorized the whole.

Opportunity

This I beheld, or dreamed it in a dream: —
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel —
That blue blade that the king's son bears, — but this
Blunt thing —!" he snapped and flung it from his hand,
And lowering crept away and left the field.
Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh he hewed the enemy down,
And saved a great cause that heroic day.

Edward Rowland Sill

As you think about this, remember that there are other battles than those of war. Have you read "The Story of a Short Life," by Mrs. Ewing? Do you know any real people or people in books who are "king's sons"? Are all of them famous?

PROBLEM IV

GAINING IN POWER TO EXPLAIN CLEARLY AND ADEQUATELY

Telling stories is fun. Explaining, on the other hand, is serious business, as you must realize every day in your other classes and many times outside of school. How often recently have you failed in the schoolroom or on the playground because you could not explain clearly how to work a problem or how to play a new game? Perhaps you failed last summer to persuade your parents to let you take a vacation job or to go on some pleasure trip because you did not give *enough* reasons to convince them that the work or the play would be good for you; that is, because you did not present the situation *adequately*. Have you ever failed in a recitation in history or geography for the same reason, because you did not explain *adequately* the topic you were reciting on?

There are various ways of explaining, depending upon what is to be made clear. Sometimes you must explain by telling *how*, again by telling *why*, and often by telling *what*. You will come to see the usefulness of pictures and diagrams, of comparisons, and of examples and illustration in making things clear. You will also discover that we do not always keep separate the various ways of explaining; that, as a matter of fact, in one explanation we may use all of them, and others too. In this problem, however, limit yourselves to telling *how* — how to do things, how things work,

how things have grown (or developed), etc. The doing, or the working, or the growth (that is, the development) of anything may be called a *process* because it proceeds (that is, moves along) by more or less definite, separate steps that follow each other in a particular time order.

You have, without doubt, already acquired some skill in this kind of explanation. But even the best of you can improve. You can improve in organizing what you have to say — that is, in planning it so as to show the steps clearly in their right order (Problem III should aid you greatly in this respect); you can learn ways of helping the reader or listener to follow these steps easily; you can steadily grow in ability to make explanations *clear* by using definite words, and *adequate* by giving enough details (look up the derivation of "adequate" and use it in your class discussion); and each year you should be able to explain more difficult processes than you could the year before.

EXERCISE 1

JUDGING SOME EXPLANATIONS FOR CLEARNESS AND ADEQUACY

When you are trying to do something yourself it is often helpful to see how someone else has succeeded (or failed) in doing the same thing. Here are three explanations of processes. Decide whether the authors have succeeded, and why. By working out the outline of each, show whether the writer has followed a clear plan. Notice what he has done to help the reader, and decide whether the explanation is *adequate*. Where can you improve the wording? Be sure that any change you suggest is a real improvement. As you

work out the outlines let a member of the class put them on the board for you in *good* form.[1]

A. What are the steps in the process explained below? How does the author prepare you to follow them easily? How many main topics will the outline have? Is the explanation adequate for one who knows little or nothing of woodwork?

How to Make a Library Table

There are four steps in making a library table: the making of a mechanical drawing to work by, the selecting of the material, the actual making of the table, and the finishing. Before starting the drawing one should know definitely the design and the dimensions of the table to be made. The drawing should include three views — a top, an end, and a side view. Before selecting the material a bill of lumber should be made for the drawing. The lumber is ordered from this bill. The lumber should be clear of knots and straight-grained. There are three parts that are necessary for all library tables — the legs, the top, and the side rails. The legs and side rails should be made first. The rails are mortised into the legs. If there are any other pieces besides the top, such as panels or a bottom shelf, to make, they should be gotten out next. The table is now glued up, making it finished except the top. The top ought to be made with great care, seeing that the joints are good and that it is clamped tight after gluing. A good table can be spoiled if it isn't finished right. It should be scraped and sandpapered thoroughly. The table is stained and waxed if a dull finish is wanted.

B. What do you understand by "*orienting* a map"? (Look up the derivation of this word.) The paragraph below explains how many ways of doing this? What, then,

[1] Those who need practice in this matter should copy these outlines on paper and pass them to other members of the class for criticism.

will the two main topics in the outline be? If you follow the first method, what two separate steps must you take? How does the author show you where the second step begins? The second method calls for only one step, which the author illustrates. (Why?) Will you, then, put any subtopics under the second main topic? (There are logical reasons why there should never be just *one* subtopic, though many people feel no objections to this form. You will, of course, be guided by your teacher.) Is this explanation adequate? Why? How does the first sentence help the listener or the reader?

Orienting a Map

One of the first things you must do in reading a map is to orient it. Get a map of your county or city, go out on the road somewhere, spread the map out flat, and lay a magnetic compass on it with the north and south lines (not the needle of the compass) coinciding with the magnetic north that you will find marked on the map. Then twist the map until the needle of the compass and the point marked north on the compass coincide. The north and south of the map will then coincide with the real north and south lines, and all points on the map will be in the same relative position on the ground. If you have no compass, you can select two well-known points, find them on the map, and place the map so that the points on the map and the two on the ground are in the same relative position. Your map will then be oriented. For example, if you are in Oak Lane and know that Smithville is to the right and Jonesville to the left, you can easily place a map so that Oak Lane runs in the same direction on the map and on the ground, and Smithville is on the same side of the road on both map and ground. Orienting a map makes it much easier to read, since things are all in the same relative position and you do not have to make any mental changes. — *Youth's Companion*

C. What preparation must you make before you are ready to begin the performance of the trick explained below? In which paragraph is this information given? What else does the first paragraph do? We call such a paragraph an *introduction.* When the introduction is important enough to be written as a separate paragraph, it should appear on the outline as the first main topic. Show that the process described falls into three separate steps. The outline will, then, have how many main topics? Does the author give enough details? In what definite ways does the introduction help the reader?

A Magic Trick: The Appearing Handkerchief

As the spectators see this trick, the performer shows his hands empty, waves a pencil over one of them, and a handkerchief suddenly appears therein. Some preparation is necessary before you can undertake this bit of magic. Fold a lady's handkerchief of some soft material until it is about half an inch wide and as long as the handkerchief is wide; then wrap it round the blunt end of the pencil, tie it with thread, and put pencil and all into your pocket.

When you are ready for the trick show both of your hands to be empty; then, taking the pencil with your right hand and holding it so that the handkerchief shall not be seen, wave it majestically over your left hand to convince the audience that it is still empty. Then take the pencil, together with the handkerchief, into your left hand and go through the same motion, showing your right hand to be still empty. Shift the pencil again to your right hand; but this time slip the handkerchief off into your left hand as you do so, and close your hand upon it. With your right hand now wave the pencil once more, and replace it in your pocket. Bring your hands together and go through the motion of rubbing them. That gives you a chance to break the thread and unfold the handkerchief. — *Youth's Companion*

D. Just how does paragraphing help to make an explanation clear? If the author of "How to Make a Library Table" had given more details under each step, how many paragraphs should there have been? Where could a second paragraph have been made in "Orienting a Map"? Why did the author make only one? What little words used in these explanations help in showing successive steps? Add to the list. When is it well to tell in the beginning how many steps there will be? Sum up what you have learned about ways of helping your hearer or reader follow your explanation.

EXERCISE 2

SHOWING IMPROVEMENT IN GIVING CLEAR AND ADEQUATE DIRECTIONS

Last year, and probably before, you had a chance to see how well you could give directions for someone to follow. This year show that you have improved, either by doing the same kind of thing more successfully or by explaining a more complicated process. You may have the whole class or a smaller group do as you direct.

Do not allow yourself to fail because of not planning carefully, not giving enough details, or not using definite words. Employ whatever special means you can to help those who are following your directions, except using diagrams or showing them how. Remember that a few introductory remarks may make directions all the clearer. Be sure to have on hand whatever material you will need. Speak distinctly.[1]

[1] If it is still necessary, before you begin, practice one of the articulation exercises in Appendix B.

The list of subjects below may suggest a topic to you :[1]

1. How to tie a sailor's knot (or other difficult knot).
2. How to make a paper bonbon box (or——).
3. How to knit.
4. How to play bean bag (to run a potato race, etc.).
5. How to draw a cat with a few strokes of the pen.
6. How to perform some trick.
7. How to tie a four-in-hand. (Try this on the girls.)
8. How to make a sunbonnet out of a newspaper.
9. How to treat a fresh cut or burn.
10. How to revive a drowning person.
11. How to show that plants give out carbon dioxide.

EXERCISE 3

CONTINUING THE STUDY OF COÖRDINATION: MAKING BETTER COMPOUND SENTENCES

Many of you, and perhaps all, began the study of coördination in the latter part of the seventh grade. Since then you have been steadily gaining in the understanding of this kind of relation between persons and things. You will constantly be coming back to it and testing yourselves in the ability both to see and to express coördinate relations. This exercise and the next are intended to help you in telling when the parts of compound sentences and of outlines are truly coördinate. To do so invariably, requires close thinking and much practice.

A. A part of a thing is not coördinate — of equal rank — with the whole; the arm, for instance, is not coördinate with the entire body. So a whole and a piece of a sentence are not grammatically coördinate. When, therefore, they are yoked together to form a compound sentence there is no

[1] You may, however, wish to try again one of the more difficult of the processes suggested in Problem VII, Book I.

true coördination, and the sentence is faulty. This type of false coördination is easily detected, and you should see that no written paper of yours is marred by it.

Separate each of the following compound sentences into its coördinate parts. In which are these parts truly coördinate? In which is a piece of a sentence made coördinate with a whole? Correct the false coördination. You can do this in two ways: (1) by putting the piece of a sentence with the words with which it belongs; (2) by making the piece into a whole, coördinate with the other single sentences of the compound sentence.

1. Julia has worked that problem the teacher gave us, and which they say is the hardest in the book.

2. The clouds have broken, the sun is shining, and we can have our picnic after all.

3. William Winter is now visiting friends in the city, and who used to make his home here.

4. The honeybee is essentially a wild creature, and which has never been thoroughly domesticated. (What does *domesticated* mean?)

5. The bee will never steal honey from other bees as long as she can find honey-yielding flowers, and thus proving herself an honest citizen.

6. Alice, on falling down the rabbit-hole, was not a bit hurt, and the next moment she jumped up on her feet.

7. There were doors all round the hall, but they were all locked.

8. The second time round, Alice came upon a low curtain, and behind which was a little door about fifteen inches high.

9. Gulliver then beheld his Imperial Majesty, the Emperor of Lilliput, and who, to his amazement, was hardly six inches high.

10. The Lilliputians put a sleeping powder into the hogshead of wine that they gave Gulliver to drink, and he slept eight hours without waking.

11. The Lilliputian riders would jump their horses over Gulliver's hand as he held it on the ground; and one of the Emperor's huntsmen, upon a large courser, took his foot, shoe and all; and which was, indeed, a prodigious leap.

B. Although things to be coördinate must be separate and distinct from each other, there must be some kind of sensible connection between them. The ideas of cold weather and dying flowers may be coördinated, because we feel that they have some connection; for example, "It will soon turn cold, and the flowers will die." A boy's sore finger and his age, however, should not be coördinated, for they have no relation to each other. It sounds absurd to say "Johnny has a sore finger, and he is twelve years old." This compound sentence is faulty because the thoughts expressed by the single sentence are not truly coördinate. Thoughts and ideas to be coördinate must seem sensible when yoked together.

Decide in each sentence whether the ideas and thoughts brought together here may be regarded as coördinate.

1. Being late to school; having red hair.
2. John's height; his liking for candy.
3. John's height; his unusual strength.
4. The color of Mary's eyes; the color of her hair.
5. Being a successful general; being a great smoker.
6. Jim was feeling a bit seasick; his pride made him seek a solitary spot on deck.
7. The peddler was selling a pair of gold earrings; his hair was curly.
8. Driving a stubborn Shetland pony to school; arriving ten minutes late.
9. Enduring the hardships of an arctic voyage; finding the north pole.
10. A clattering noise on the hall stairway; the entrance into the dining room of a hastily clad boy.

C. Which of the following compound sentences are good? Why? Which are faulty? Why?

1. There is going to be a circus parade tomorrow; but I can't go because I have to help father.

2. Betty came running into the room; she had long brown curls.

3. South of the Manual Training building is the pond; and then we come to the school garden.

4. George Washington was our first president; and he never told a lie.

5. John, you are a fine boy; and you should be a great man when you are grown.

6. You had better stop talking and begin to study, or you will fail in your examination tomorrow.

7. The Smiths have just bought an automobile; they are going to sell their cow.

8. Down in front I can see a merry-go-round; and all the songs played on the steam calliope are monotonous.

9. When the Lincoln family moved to Illinois, Abraham was seven; but the part of the country where they settled was almost a wilderness.

10. The monkey-people boast and chatter and pretend that they are a great people; but the falling of a nut turns their minds to laughter, and all is forgotten.

D. Each of you write six good compound sentences, using *and* in two, *but* in two, and *or* (or *nor*) in two. Bring the sentences to class for criticism. Have a few put on the blackboard to see if they are properly punctuated. What is the rule for the punctuation of compound sentences? In several sentences under *C* commas would be preferable to the semicolons.

EXERCISE 4

CONTINUING THE STUDY OF COÖRDINATION: BETTER OUTLINES

You have learned that the main topics of an outline should be coördinate in rank and parallel in form and that the subordinate topics under each main topic should be coördinate in rank, though subordinate to the main topic, and likewise parallel in form. Your own outlines should be improving in coördination and in parallel statement as you understand more clearly what thoughts really are coördinate.

A. Try sorting the jumbled outlines below and putting them on paper or on the board in good outline form; in the second one you will need to reword some of the topics to make parallel those of equal rank.

PLANTING POTATOES

Preparing the ground. Spading or plowing. Planting the potatoes. Raking or harrowing. Making furrows. Cutting the potatoes. Size of pieces. Preparing the potatoes. Dipping the potatoes to prevent disease. Sprouting the seed. Dropping the seed. Covering the seed. Nature of pieces. Time of planting. Kind of ground.

MUCH ADO ABOUT NOTHING

We went in a taxi. We waited for an hour. Deciding who should use the tickets. The car was out of order. The performers did not come. Calling the taxi. Watching the crowd. The seats got hard. The long wait. The preparations for going. Dressing in a hurry. The tickets were sent in to us. Final disappointment. The announcement. We waited to get a taxi home. Getting our money back.

B. After you have worked out a good outline of your own, and had it approved by the teacher or by a committee from the class, jumble your outline and see whether a classmate can straighten it out. You might play a game with jumbled outlines.

Doubtless you have already used diagrams more than once in your effort to make a point or a process clear to your classmates.[1] (See, for example, p. 31.) It may be well, however, to emphasize the usefulness and the dangers of such means of explaining. If you have studied geometric problems you have seen the value of the diagram in making space relations clear and especially in generalizing about them, showing what would be true not merely of a certain field and tree, for instance, but of any rectangle of such a shape and a certain point in it. A diagram strips away the features of a thing that might distract attention from the matter in hand and shows the relations of the necessary parts to each other and to the whole.[2] (See pp. 49 and 50, for example.) How does a diagram differ from a picture? from a map?

EXERCISE 5

EXPLAINING A PROCESS BY DIAGRAMS[3]

As you have already seen, if diagrams are to help and not to hinder clearness they must not take the place of words but only supplement them. In the explanation given

[1] See also Book I, p. 58.

[2] See also Book I, pp. 249–250.

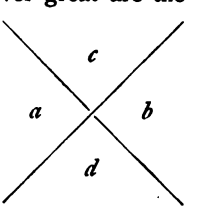
[3] Explaining by diagrams may well be part of a larger project. See Appendix G.

below, comment on the clearness of the sentences. Does the diagram help you to understand the process? Does the illustration in the last paragraph help to make the general process much clearer? What is the plan and outline?

Find as interesting a subject as possible (not one that six other people in the class are also likely to choose), and plan carefully what you will tell, what diagrams to use, and in what order to present your points. Then be sure that you have definite names for each part of your diagram and can go through your explanation without omitting necessary links and without distracting attention by an unnecessary word. After giving your explanation orally in class or in a group for mutual criticism, write it up, as directed below.

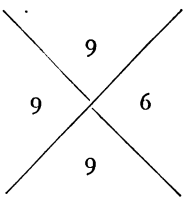
A Mathematical Curiosity

The mystery of figures is a fascinating one; it is impossible to guess why they behave as they sometimes do. A *Companion* reader sends this very interesting method of proving the correctness of a multiplication. It appears to be infallible, however great are the numbers involved.



After finishing your multiplication, make a figure like that in the cut. Then add together the digits in the multiplicand and set the sum in the space marked *a*. If the sum is greater than ten, add the digits again until the sum is reduced to a quantity of one figure. Then add in a similar way the digits in the multiplier and set the sum in the space marked *b*. Then multiply the sums in *a* and *b* together and, adding the digits of the result, place the sum at *c*. Finally, add together the digits in the result of your original multiplication; reduce the sum if necessary to a single figure and put in the same space *d*. If your work is correct, the sums at *c* and *d* will be the same.

For example, multiply 126 by 249. You perform the sum and get 31,374 as a result. The sum of the digits, 1, 2, and 6, is 9. Put that at *a*. The sum of 2, 4, and 9 is 15, and the sum of 1 and 5 is 6. Put that at *b*. Nine times 6 is 54. The sum of 5 and 4 is 9. Put that at *c*. Finally, the sum of 3 and 1 and 3 and 7 and 4 is 18, and the sum of 8 and 1 is 9. Put that at *d*. Now you have 9 at both *c* and *d*; your multiplication is proved correct. — *Youth's Companion*



Plan carefully by means of an outline. Before beginning to write, have your outline criticized for false coördination; you might put it on the board when you give your oral theme. Do not try too long an explanation. But if you write more than one paragraph, make the paragraph divisions help to show the plan. (A group may choose one of the larger subjects, each member writing a paragraph.) Do what you can to help the reader follow your explanation. Do not forget to give enough details, to use definite words, and to proofread your composition before letting it go out of your hand. (Remember your individual and class spelling lists.)

If you write something new, as well as interesting, perhaps a real paper will publish it. But in any event the class may decide what compositions are good enough to appear in the school paper.[1]

[1] See Book I, Problem XXI.

PROBLEM V

DESCRIBING PERSONS INTERESTINGLY

When your friend is away from home and writes you about the interesting, attractive people he or she is meeting, are you satisfied to read, "I met such a bully fellow the other night," or "There 's such an attractive girl next door"? or do you wish the writer had the skill to make you really see the new acquaintance? When you are the writer do you wish for this skill yourself? How will such ability help you in telling and writing stories? Show that it is especially helpful in literature and history classes. As you study these exercises you will see that writing *interesting* descriptions of persons is the same old story of "choosing details for a purpose."

EXERCISE 1

STUDYING PEOPLE AS SHERLOCK HOLMES DID

Sherlock Holmes is, probably, the most noted detective in fiction. Have you read any of Sir Conan Doyle's stories about him? He knew human nature so well and was such a keen observer that even at a first meeting he could usually tell from little details of appearance something of a man's character and life. An eighth-grade boy who admired Holmes very much tried to acquire the same skill — and with some success, as you will see when you read what he says in "Can It Be Acquired?"

Can It Be Acquired?

One day I noticed on the back of a magazine cover a picture of Sherlock Holmes, the detective, and his friend, Dr. Watson. Hôlmes was represented as saying, "There goes a man with a weak heart and a frail physical body. What he needs — "

"Is Post-nuts," finished Dr. Watson.

Personally I admire Holmes more than any other character I have ever read about. It was a good advertisement, and it served to bring back to me memories of Holmes. Were he to turn to be a criminal and rob banks and houses, it would take the cunning of many minds to catch him. I doubt if he would ever be caught. Only once has he been outwitted, and that once was by a woman. I do not see how by simply glancing at a man he can tell his previous life and traits of character.

Maybe out of a hundred guesses I could tell a dentist. They always have good teeth, but then, so do other people have good teeth; so it would be hard for me to tell even a dentist. I might be able to recognize a carpenter, because I have heard that they put nails into their mouths, so I would look for large lips. Perhaps I might detect the characteristics of a baseball player. He is sure to be the type of an athlete. He too has good teeth and health. He would look fresh and supple on account of vigorous exercise necessary to play baseball. He would walk with a firm stride or step. But men in other vocations of life possess these characteristics, too; so it would be hard to decipher a man's previous life in this way.

Once, when we had company, I tried to read the life history of our guest. When the others were talking I turned my attention to the visitor. To my knowledge I had never seen him before. A stout man, with glasses, confronted me. I reasoned it out that perhaps sometime in his life he had used his eyes for many hours a day; perhaps he was a learned student, because he wore glasses, and his conversation led me to think he was well

informed. I judged him to be rich, and from all appearances he took life easy. He was not a fireman or a laboring man because work of that kind would be too strenuous for him — I thought he was fitted to be a superintendent, or part owner in some large mercantile business. He might be owner of his own business. Sherlock Holmes must have been bewildered if he faced that kind of a proposition. For how could he tell what his business was? At last I gave up in despair. Afterward I asked my father about the man. He said he was a jeweler; and then I remembered, to my chagrin, I had overlooked his hands. He would probably have worn some rings, and then I could have made another point.

This aroused me so that when we had company again, I tried it a second time. This time the guest possessed characteristics very different. Instead of being stout and short the guest was tall and thin. The first thing I did was to look at his hands. No, I did not think he was a jeweler. Once, when he gesticulated, I saw that the sleeve of his coat was smooth and shiny. I gathered from that observation that he did considerable writing. He might be a bookkeeper, as I know one has to spend much time writing in that kind of work. He wore a suit of well-made material, had on a clean, up-to-date collar, showing he was not in need of money. When he left I noticed he walked with a limp. This suggested his being in a railroad wreck; or perhaps he was hurt in some other way. Just above his wrist I caught a glimpse of an anchor tattooed on his arm, in green ink. This gave me the idea he was in some way connected with the water. As soon as he left I asked father if he had ever been captain or sailor on a ship. He said that ten years ago he commanded a vessel which was sunk; so he quit the business, feeling that it was not profitable, and took the other side of the question, namely, marine insurance. I felt I had gained two points this time; one was the tattoo on his arm, and the other the shiny sleeve. This encouraged me so much that in future I mean to try again.

See what you can do at the same game and report your success — or lack of it — to the class in a good oral theme. What details of appearance, do you think, might characterize a timid girl who has just entered the junior high school from the sixth grade? a boy who bullies younger children? a janitor? a scrub-woman? a clergyman? a soldier? a sailor? a miner?

EXERCISE 2

PICTURING A PERSON BY MEANS OF WELL-CHOSEN DETAILS

You do not need to have Sherlock Holmes's unusual talent to be able to picture a person so that others will see the same person you do. The important thing is interest in people and the habit of noticing their little peculiarities of appearance and disposition; that is, the things that make one person differ from another. Your success will then depend on the clearness of your purpose and the distinctness with which you yourself see the person you are describing.

A. In preparation for giving a character sketch yourself, study the sketches below. Which of them emphasize appearance? Which emphasize personality? Which emphasize both? In each sketch point out the interesting details of appearance and the significant traits of character. Show that a person's character is revealed not only by his appearance but also by his actions and his habits. Which mother is made the more real and interesting? In which sketches do you find details that might as well, or better, be left out? Point out the compound sentences and decide whether each is good or bad.

My Mother

The one whom I know best is to me the most beautiful person I have ever seen. A mass of warm, dark-brown hair, slightly tinged with gray, from which little stray wisps persist in curling around her face and neck, frames a face from which is reflected all the sympathy and goodness of a warm heart. She has delicately etched eyebrows and steel-gray eyes, which light up in tenderness or show firmness and determination when necessary. A short nose, slightly tilted up, is interesting, for it gives the face a saucy, independent, mischievous look. Next is the very small, ruby, well-shaped mouth, around which the deep lines of care are beginning to show. Such is the face of my mother.

She is slender, of medium height, and carries herself well erect. When she is dressed in her simple gingham house dresses, with a dainty dust cap set coquettishly on her curly hair, we children and Daddy think she is the most beautiful person of all.

My Ideal Character

My ideal character is my mother. I feel this admiration for my mother so strongly that I find it rather difficult to discuss.

My admiration, however, does not settle in one trait of her character; at least, I cannot put it into one name, unless it would be her very nature and all the qualities it holds.

I admire my mother's high sense of duty and her capabilities. I admire the sweet, ladylike manner which commands the respect and friendship of all who meet her.

Another reason why I admire my mother is because she is a model wife and mother, ever ready to sympathize and console, from daddy's business affairs to my petty school worries, and she often offers suggestions which prove valuable and useful to both of us.

She can mend socks as well as sickness. I also admire my mother's culinary art, which I, under her supervision, hope to attain.

An Old Man

An old man is accustomed to pass our house, and he always attracts my attention. There is nothing particularly striking about him, but yet there is something that makes him look pitiable. He is small and shriveled. His face is deeply wrinkled, and his little blue eyes look dim with old age. His spare, gray beard is generally bobbing up and down as he chews his accustomed tobacco. His clothes must have been of good material, for as long as I can remember he has worn the same brown slouch hat, short little coat, and skimpy trousers. Altogether he looks as though he could be blown away by a swift gust of wind.

Kate

Kate, as we called her, was the wife of an Amish man, one of our neighbors. She was a large, stout woman, with a round, jovial face and blue eyes that sparkled with merriment. Kate always dressed very plainly, and most of the time wore a light-blue gingham dress, with a white cap. Her dresses were all made by the same pattern, for the Amish never change their style of dress-making. We delighted to hear her talk in the broken English she used and to see her eyes shine with merriment when she laughed a good hearty laugh, which she did many times during a conversation.

B. Sum up what you have learned from the study of these sketches and from Exercise 1 about the details to choose in describing persons interestingly.

C. Picture to your classmates in an oral theme an interesting person, — a real one, or one that you have met in a book, or one that you have only imagined. Mention those characteristics only which interest you and which will therefore interest your hearers. If you choose details to show both appearance and character, which will you put first? Plan carefully and make a simple outline.

The titles listed here may help you to decide on a subject, or you may study the frontispiece or some other picture and tell what character you see in it.

1. Our Postman.
2. An Inquisitive Small Boy.
3. The Captain of Our Team.
4. One of My Heroes.
5. A Woman Who Made Me Listen.
6. The Best Citizen in Our Block.
7. A Cowboy I Met in a Book.
8. The Girl (Boy) Who Could.
9. The Girl (Boy) Who Couldn't.
10. A Fisherman I Once Met.
11. The American I Most Admire.
12. The Newsboy at the Corner.

EXERCISE 3

REVIEWING NOUNS AND PRONOUNS AND WRITING SOME SENTENCES FROM DICTATION

With illustration and explanation show how nouns and pronouns are alike and how they differ. Prove that nouns not only can name but also can make you see certain characteristics of the person or thing named. Which pronouns are not always clear in meaning? Why? Which give trouble in speech? What trouble?

A. 1. What characteristics do the several names in each of the following groups make you see? Which nouns picture most definitely?

1. animal; dog; terrier.
2. house; dwelling; cottage; bungalow.
3. man; officer; sheriff; captain.
4. inclosure; yard; field; meadow.

Find ten good picturing nouns in the sketches in Exercise 2.

2. Give and illustrate the rules for capitalizing nouns.[1]

3. What plural forms give trouble in spelling? Give the rules for these. (Have you any plural nouns on your spelling lists?)

B. 1. What six pronouns cause errors in speech when used as subject element, as predicate element, and as direct object? Illustrate the correct use of each pronoun in each of these three constructions.

2. In these few quotations from pupils' compositions find all the pronouns. Is the meaning of each clear? If it is not, make it clear.

1. Suddenly a shrill whistle rent the air. My heart jumped with a bound. It was my brother. I recognized it at once.

2. Before her sat twelve plates, which she filled with beans and macaroni, and then passed it to the right.

3. The German measles are very thick in school. They don't hurt anybody at all, but they are not allowed to go to school.

4. George Foster and Bill Green had a lucky escape last night when their automobile crashed into another. George was driving and Bill was sitting with him on the front seat. He said the light blinded him so he could not see the other car.

5. My crow had a big appetite and it kept me very busy to supply it with worms. It always let me know when it was hungry, for it made a great fuss about it.

3. Use each of these words correctly in a sentence: *its, it's*; *there, their.* Which are pronouns?

C. Account for the capitalization of the nouns in the following sentences, and note the spelling of any difficult plurals or other words. Then write the sentences from dictation.

[1] See Appendix C.

Exchange papers and correct each other's work. (What impression do you get of the people mentioned?)

1. Finding that her mother would not let her go out to play Hallowe'en tricks, Mildred flounced from the kitchen, dropping the can of berries on the table with a thump.

2. It was Wednesday before Jim handed in his Monday's theme. His excuse was that he couldn't do his English work because he had to help his father pick cherries in the east orchard.

3. Jim has not yet learned that fingers are not to do the work of knives and forks. He says it will be a cold day in July when he tries to balance two peas on a fork.

4. The summer travel was at its heaviest, and timid little Mrs. Jones found herself at the end of a long line in front of the ticket office. Just then Colonel Brown, who was taking his family East for a month, strode by. The next moment he had attacked the enemies and won an advanced position.

5. Tommy, just recovering from measles, wanted to know if mosquitoes had bitten him to cause the sore places. His big sister told him he had better study natural history.

6. There was no denying that the Browns were doomed to misfortune. Some said it was their own fault, but Bob Brown insisted it was all a matter of luck.

EXERCISE 4

WRITING SHORT AND INTERESTING CHARACTER SKETCHES

Write as vivid a sketch as you can of a person who attracts you or of an animal of character. Have clearly in mind what it is that interests you — appearance, or personality, or both. Choose details carefully to make the reader see the same person that you do. Try to use a few good compound sentences. Choose the most descriptive nouns that you can

and be sure that the reference of every pronoun is clear. Of course you will see that there are no errors in capitalization or spelling. The best descriptions written by the class might be gathered into a Character Sketch Book and placed in the library. What points will you consider in judging?

Before you write, however, tell why each of the three sketches below is vivid. Tom Tiger is a horse, but a horse with personality. You may read about him in the *Youth's Companion*, Volume 92, page 205. Is the man who describes him supposed to be writing or talking? Why do you think so? What good descriptive adjectives do you find?

Analyze some of the most interesting sentences in these sketches and comment on those that are compound.

A Tramp

One warm afternoon, hearing the gate click, I went to the door and saw a tramp limping up the walk. He had matted black hair, a red nose, and an unshaven face; he wore a soiled red handkerchief around his neck, a coat nearly torn in shreds, and dirty overalls. He said he was crippled and wanted a cup of hot coffee. But as I had none, he muttered something and started limping away. When he had almost reached the gate, our bulldog came growling around the corner of the house. Seeing the man, the dog made a dash for him; the tramp, however, finding the gate unhandy to open on short notice, jumped it and ran down the road, miraculously cured of his lameness by the sight of the dog.

Tom Tiger

Some people call him [Tom Tiger] a man-killer. Two years ago a cowboy slipped up and shot him through the neck, stunned him — *creased* him, we call it. Then the cowboy tried to break him. But the horse fought like a wild beast, wouldn't surrender — finally got the drop and killed the fellow. Got back loose on the range.

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WILD-HORSE HUNTERS

From a painting by Charles M. Russell

Kicked the saddle into shoestrings. And now he 's wilder than ever — and tricky. He 's a king of a horse — billowy white mane and tail and dark tigerish dapples; neck bowed and head as perfect as a picture; trim legs that prance him along without seeming to touch the ground. A wonderful horse; nothing on the range can keep up with him. — *Youth's Companion*

The Mysterious Man

As he tucked the rugs about us I noticed that the ring finger of his left hand was tattooed with three blue rings. I remembered what Mrs. Cottier had said about the man who had lighted her fire in the barn; so I stared at him hard, trying to fix his features on my memory. He was a well-made, active-looking man, with great arms and shoulders. He was evidently a sailor: one could tell that by the way of his walk, by the way in which his arms swung, by the way in which his head was set upon his body. What made him remarkable was the peculiar dancing brightness of his eyes; they gave his face, at odd moments, the look of a fiend; then that look would go, and he would look like a mischievous, merry boy; but more generally he would look fierce and resolute. Then his straight mouth would set, his eyes puckered in as though he were looking out to windward, the scar upon his cheek twitched and turned red, and he looked most wrathful and terrible. — John Masefield, "Jim Davis"

Gray Morning

The gray-faced sky lets me look at it,
And the timid rain upon my face
Is softer than sunshine:
Some people are like this gentle morning.

Elmond Franklin McNaught (eight years old)

PROBLEM VI

MAKING ENGLISH WORK COUNT IN OTHER CLASSES

As you learned in the beginning of this course, your language is your tool every hour of the day; and the lessons that help you to master the use of that tool should help you in all other lessons. Many things that you have learned apply to all your class work, and doubtless you have been applying them. Perhaps a few more specific suggestions for making the English work count in other classes will direct your attention to the possibilities for improvement and will make the daily use of your English lessons more certain. If you think about good English only in the English class you might as well have no English class, just as a person who forgets his religion six days in the week might about as well not have any.

EXERCISE 1

PLANNING AND OUTLINING IN OTHER CLASSES[1]

Of course the most important requisite of all your recitations in subjects where you are learning facts is accuracy — truth. If you don't *know* what you are talking or writing about, no skill in the use of language can atone for your ignorance. But often pupils who themselves really know the facts do not have them well organized or grouped and so fail

[1] See Appendix F.

to present them in the clearest and most interesting way to others. What you are learning about planning and outlining should help you in topical recitations, in individual reports, in examinations, and in studying textbooks or in reading supplementary material.

A. A geography class was studying Africa, and one boy made the following outline for the discussion of "The Elephant":

1. Where found
2. Difference in appearance
3. Habits
4. Size
5. Trunk
6. Modes of killing
7. Tusks
8. Uses

Are these topics really coördinate? If John were to speak a paragraph on each one his report would be eight paragraphs long. Would each of the paragraphs contain many sentences? Which would be shortest do you imagine? Would a sentence or two on each topic really make a paragraph at all? In discussing a geography assignment on "The Elephant," what main topics do you think should be considered?

For this kind of discussion the form of outline given below is a little easier to make than one with complete statements. It is dangerous, because it is likely to lead to vagueness and lack of point, yet it is often useful.

Here is the outline which the class arranged from John's. What changes have been made? Can you suggest further improvements?

1. Location
   a. Where found
   b. Why found there
   c. Kinds of places

2. Appearance
   a. Color
   b. Head
      (1) Size
      (2) Tusks
      (3) Trunk
      (4) Lips
      (5) Ears
3. Habits
   a. Traveling in companies
   b. Bathing
   c. Fighting
4. Methods of capture
5. Uses

B. On pages 66–69 are printed several reports such as you might make, either orally or in writing, in geography, history, literature, and science classes. Try to discover the outline of each. Which is best planned? Which is most planless? Which are adequate? Comment on the beginning of each one. Notice that most of the longer ones "peter out" toward the end; they are not so well organized nor so well worded toward the end as at the beginning. The writers were not quite ready to handle so much material well.

In the imaginative story of the desert journey are the details interesting? Are they well arranged? What changes in paragraph divisions and grouping should you suggest?

The summary of Greek history might be divided into two paragraphs. Where would the division come? Or it might be divided into five. In this case where would the divisions come? But it is well written as one paragraph. What is the point of this paragraph? its outline? Make two coördinate divisions, with several subdivisions under the second.

Is the account of "The Cross of Fire" clear? Is it meant to be a general account or an account of a particular cross?

What divisions should be made? Can you easily find the beginning and the end of each quotation?

In the interesting report on natural history what slight changes in order would make connections among details a little clearer? Is the report clear and well-planned on the whole?

What improvements in other matters of form and in wording can you suggest for any of these reports?

A Trip through a Desert

A trip through a desert is not an affair to be undertaken carelessly and without thoughtful preparation, as the distance is many miles. It is necessary to carry water in goatskin bags all the way, as there are only a few wells or springs in the desert, and the water of some is undrinkable by man, although the camel can drink it.

Of course, our supply must be used very sparingly, and washing, except in sand, is quite out of the question. Sand baths are very unpleasant to undergo, so we will not take many.

The heat of the desert and the glare of the sun incline the travelers to thirst. Perhaps the fact that water is so scarce and hard to get is the reason we long for it. We must not drink much out of our own bags, for they are to last us all day.

We must satisfy our thirst by chewing leather or some other hard substance, to cause a flow of saliva to moisten our dry lips.

The skins of water are distributed among the camels, and each one of us will have a small skin for a daily supply. We must hide our skins from the Arab guides, for they will expect to draw from them when they wish.

We soon conquer our thirst, as the warmth of the water and the flavor of goatskin has great tendency to lessen it.

There is no cloud in the sky, and the sun pours its blistering rays on us. In the morning the heat is not so intense, but in the middle of the day it is like the blast of a furnace.

The jolting of the camel is not at all pleasant and the camel is slow to make friends with us, but we soon get used to it.

Far ahead we see something which looks like a beautiful lake, surrounded by large groves of palm trees. We quicken the pace of our camels as we are all longing for a fresh drink. But to our dismay we find it is not a beautiful lake but a mirage, which is a common thing in a desert.

A mirage is an optical illusion caused by the sun.

A common sight is a shallow pool of water, extremely bitter. It tastes like sulphate of magnesia or Epsom salts. A few drops on the tongue causes a terrible burning sensation which lasts for hours.

Next we come to the wells. We all drink freely, for this supply must last through the rest of the desert. There are a few stunted palms and some vegetation, but not enough to satisfy a hungry group of people and animals.

We will leave the wells early in the morning. At two o'clock we see that the thermometer registers one hundred degrees. Early in the morning it was very chilly, and we found great comfort in our overcoats and blankets, but the temperature rose steadily until evening, when it got cooler. The lowest record of temperature we have is fifty degrees, while the highest is one hundred degrees.

We now see another lake which turns out a mirage, so our guide explains the difference. The lake in a mirage is always the color of the sky, while a real lake is darker.

We now see a dark blue body of water surrounded by large groves of palm trees, and our tiresome journey is ended.

Greece

Greece is a little country not as large as our state of Indiana. Many arms of the sea extend into its borders, making excellent landing places for boats. There are many high mountains in this country. One thing that came about from having Greece cut up into so many pieces, and with such high mountain walls around them, was that hundreds of little cities grew up all over the country, each having its own customs and ways of living. The history of this nation is divided into four periods: infancy, young manhood, prime, and old age. In the early time the Greeks were simple and

plain, but during this period a great book, the "Iliad," was written by Homer. It is one of the greatest books ever written, telling us most of what we know of early Greece, with her brave men and beautiful women. In young manhood the Greeks were having wars with the Persians. These wars lasted many years. There were three great battles: the battle of Marathon, where Miltiades distinguished himself; the battle of Salamis, where Themistocles won fame; and the battle at the Pass of Thermopylæ, where Leonidas showed himself to be a great general. It is interesting to see how the brave people of this little country defeated a country forty times as large, and by doing so prevented a king who cared nothing for the common people from crushing out the liberty-loving Greeks. After these wars all the cities in the Ægean Sea and in Asia Minor were free; so about two hundred of them joined in a league with Athens at the head. Pericles lived in Athens at this time; he was very handsome and very great. He was such a fine speaker that he generally made the Athenians believe what he said. He had many wonderful buildings erected. The people were noted for their architecture, sculpture, poetry, and art. This was called the Golden Age. In the old age, Alexander the Great was the most important character. He fought many fierce battles with tribes in Central Asia and overcame them all. That he might easily hold all the country wherever he went, he built cities. More than seventy were built and they grew to be like those in Greece. In this way the sculpture, architecture, poetry, and philosophy were carried to the people of the East.

"The Cross of Fire"

Roderick ordered the symbol prepared because the king had seen Douglas, the exile, in the woods and knew therefore that Roderick was sheltering him. That meant war.

"The Cross of Fire" was a symbol that meant war. An old custom of the Scottish chiefs was to send these signals out when they wanted to assemble their clans for war. The first part of the ceremony was to kill a goat. Then a cross, made of the boughs of

a yew tree, which grew in the graveyard, was put on fire; while Bryan, the hermit, muttered curses on the man who forgot, the one who was afraid, and the one who willfully disobeyed the cross. Then Bryan took the cross of fire and dipped it into the goat's blood and handed it to Roderick, who gave it to Malise with the words "The muster place is Lanrick-mead." Malise then got on a barge that swiftly took him to the mainland where he ran through villages and hamlets crying, "The muster place is Lanrick-mead." The farmers stopped in the middle of a furrow, the hunter left the stag at bay, while a falconer let his bird fly away. When Malise reached Duncraggin a funeral service was being held; as soon as they saw the cross the men rushed to arms while Angus, son of the dead chieftain, sped the signal on to St. Bride. A wedding service was just over, but the guests instead of congratulating the happy couple ran to get their arms, and the bridegroom carried the symbol farther shouting, "The rendezvous is Lanrick-mead."

My Favorite Study

My interest in natural history began when mother read to me the "Bee People," by Margaret Warne Morley. From that time on I have been interested in insects and flowers. My interest has gradually deepened. During the summer we spent at Fishhook Lake, I kept an aquarium of turtles, clams, snails, and crawfish in an old dishpan. I also studied nature. I always liked insects best, and wished for a microscope so that I could study them more thoroughly. One Christmas, because I was so much interested, my father bought me a large microscope, such as they use in the university. I supplied myself with all that I thought I needed, and the next summer I worked very energetically.

I studied the butterflies and bees most; and through some very interesting books which my parents supplied, I learned how to raise caterpillars to the adult stage, and how to identify them. In the summer time I caught bees and butterflies and studied them. I tried to raise some caterpillars in glass jars, but I did not keep them in the right place, and they died.

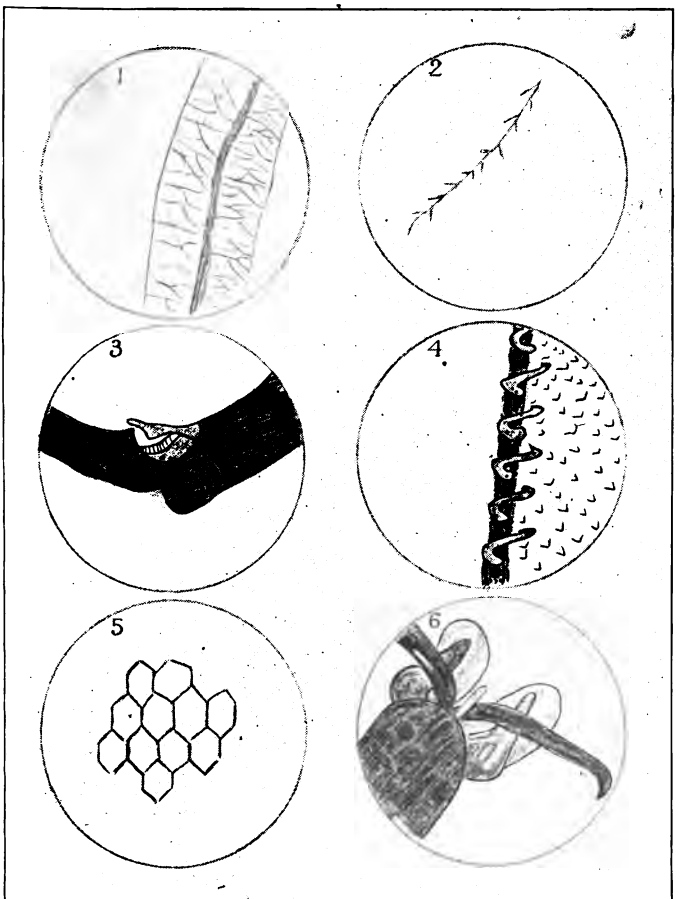
No. 1. The first slide is a part of a butterfly's tongue; the tube through the middle is the tube through which the butterfly sucks nectar; in a cross-section view the tongue, or proboscis, as it is called, is seen to be split into two parts which separate for convenience when the tongue is in the butterfly's mouth and unite when in use. In some moths the two parts do not meet correctly, and as they cannot suck any nourishment those moths die a few days after they emerge from the pupa.

No. 2 is one of the many hairs I shaved from a bee's leg with a scalpel. They are used, as are nearly all the bee's hairs, to catch pollen, which is then put into the pollen-baskets on the bee's hind legs.

No. 3 is the bee's antennæ-cleaner. When the bee wishes to clean one of its antennæ, it claps the comb down on the antennæ. It then draws the antennæ, or feelers, through the holes made by the comb shut on the groove, and the fine hairs take off all the pollen sticking to the antennæ.

No. 4 shows the hooks on a bee's wing. The bee has two separate wings on each side, and in flying it joins those two together and makes one. The hooks in the picture fit into a groove in the other wing, and in flying the bee uses the wing made by the two hooked together. In folding the wings he needs them narrow; so he unhooks them and lays one across the other on his back. Of course this happens on both sides.

No. 5. The fly's eyes are like those of nearly every insect. They are black and the lines look like grooves. Each one of the cells has a nucleus, which is not often visible. The nucleus is to the cell what the heart is to the body. It is the center of life in its one cell. Every living thing contains at least one cell. Man has billions and billions. Protozoa are nearly all one-cell creatures and are born by division mostly, otherwise by egg. In division the middle begins to get smaller, until after a while it breaks in two; and, the nucleus being broken at the same time, each floats off a living form. If only one retained the nucleus, this one would live and the other would die.



No. 6, the fly's foot, is most interesting of all. The pads contain a sticky substance which enables the fly to cling to smooth things, such as glass; and the horns, to wire cloth and so forth.

C. How can planning and outlining help you in recitations? in examinations? Study together some lesson for another class and prepare an outline for recitation; or each of you prepare as part of your English work an outline for an individual report to be made in another class or on some special occasion, or for your school magazine.[1] The reports printed in this exercise were all taken from school magazines.

EXERCISE 2

REVIEWING VERBS, VERB PHRASES, AND VERBALS AND NOTING ERRORS IN SPOKEN ENGLISH

Under the heading "No Foreign Accents for Good Americans" the *New York Times* printed an article from which are taken the following paragraphs. Read them carefully and make note of the errors which you yourself need to correct, and drill yourself until the right pronunciation is easy. (See Appendix B.) It is interesting to observe that these foreign accents are not confined to people who have the good excuse of being foreign-born.

See how many of the verbs and verb phrases in the article you can classify correctly. Find at least ten verbals. Review the definitions of verb, verbal, and verb phrase, and of linking, predicate, transitive, and intransitive verbs and verb phrases.[2] Tell also the tense of each verb or verb phrase and whether it is singular or plural.

Because of "poor articulation, lack of voice, and imperfect enunciation," commissions were refused to fourteen per cent of the men who sought to become officers in our army, when we went into the war. Of the 900,000 children in the public schools of

[1] See Book I, Problem XXI.

[2] See Appendix E and Book I, Problems XV, XVII, XXIII, and XXVII.

New York City, 200,000 speak with a foreign accent, and 30,000 have some speech defect. And returning soldiers who have been victims of shell shock find it necessary in many cases to be taught to use their voices again; some of them are unable to speak at all for weeks. These are some of the circumstances that make the work of speech improvement in the public schools here a work of Americanization and rehabilitation as well as of needed betterment for the average citizen.

"Yes, it is possible entirely to rid a foreign-born child of a foreign accent," said Dr. Martin, Director of Speech Improvement in New York City. "As a rule, it doesn't take very long; just how long depends on the child, and the point at which he starts.

"The schools should lay emphasis, in correcting a foreign accent, not so much on a polished form of speech as on the correction of the commonplace mistakes met with every day — mistakes in the fundamentals of pronunciation. For example, 'pore' for 'poor,' 'Toosday' for 'Tuesday,' 'Inklisch' for 'English,' 'horspital' for 'hospital,' 'kewpon' for 'coupon,' 'wuz' for 'was,' 'Amurriker' for 'America,' 'horse' for 'hoarse,' 'git' for 'get,' 'gittin'' or 'gettin'' for 'getting,' 'ellum' for 'elm,' 'earl' for 'oil' — I might mention many more such errors, of course.

"You see, we do not want to train elocutionists, but to give these children a speech which will be of economic value to them in the outside world, and will not mark them out among their fellows," he said, and went on to tell some of the special mispronunciations of different races, which the Bureau of Speech Improvement is correcting in school children.

"Some pupils have a nasal habit of speech, because so many sounds in their own languages demand a distinct nasal utterance. Others show a general tendency to keep the teeth closed or nearly so, and for that reason vocal gymnastics are very helpful for them. Some move the tongue when producing a vowel sound. They are apt to say 'aout' for 'out.' Children of certain races are especially likely to substitute *v* for an initial *w*, or *wh* for a final *w*. We find, too, that one of the first errors noted in the correction of

a foreign language is the tendency to put in a gliding vowel between two consonants that occur as the beginning and end of syllables, as 'athaletic' for 'athletic' and 'gyminasium' for 'gymnasium.'

"In correcting the accent it is also necessary to pay careful attention to the intonation. Our language, although it is not technically a tonal speech, possesses some peculiar intonations that the foreigner must acquire. The proper variations of pitch can only be learned by intensive imitation of correct models.

"The speech of certain children is guttural, nasal, and prone to rising inflections in the wrong places. They find a great deal of difficulty with English vowels, being apt to give them the wrong value and to shorten them unduly — saying 'epple' for 'apple,' for example, and 'gaw' for 'go.' In pronouncing consonants they commonly substitute *p* for *b*, and either *d* or *f* for *th*, and transpose *w* and *v*. They pronounce a final *ing* as if it were spelled 'ink.' And they have a tendency to speak in disconnected phrases instead of sentences and to use the 'historical present' instead of the past tense. All these errors must be corrected.

"Other children, in the matter of vowel sounds, have the opposite tendency; they lengthen the vowels. They say 'eet' for 'it' and 'baid' for 'bed' and talk about the 'po-o-oliceman.'

"We ourselves are likely to be slovenly in our vowel sounds," said Dr. Martin. "And if every child in our schools is taught to bring out his vowels with a full, rotund delivery, we shall be able to get rid of 'wuz' and 'Amurrica.'"

Among the errors listed in Dr. Martin's syllabus, to be corrected in the courses in speech improvement in the public schools, are the following common carelessnesses in vowel sounds:

"Multuply," "motuve," "victum," "buhcome," "buhgin," "duhbate," "ullow," "p'lice," "charicter," "hesatate," "uv" for "of," "usull" for "usual," "pasafist" for "pacifist," and various perversions of "and." Then, too, there are such positive mispronunciations as "idear" for "idea," "goirl" for "girl," "tot" for "taught," and "gnawed" for "nod," and the burring or complete elimination of the sound of *r*.

EXERCISE 3

IMPROVING CONVERSATION IN ALL CLASSES

Much of your recitation time is given not to long reports but to questions and answers and free discussion. This is a sort of conversation to which everyone should contribute his best, to pack the minutes full of good thought leading to growth for all. What have you learned about improving conversation[1] which you can and will apply to these class conversations?

A. Surely nowhere is there better use for all that you have learned of accuracy, clearness, and interest than here. Do you always stand straight, on two feet, and talk to each other, not merely to the teacher? Are you practicing what you know of distinct articulation? Do you use the most direct answer, even if it is "I don't know"? Do you speak *to the point* — answer the question asked and not a different one? Do you avoid asking questions or bringing in facts that do not belong to the discussion and waste the time of the whole class? Do you try to find the best words to make your meaning clear? Are your verb and pronoun forms right? Are the pronouns, especially *it*, clear? In telling of a series of events do you keep the time straight? Do you *always* indicate unmistakably divisions between sentences? Do you leave out unnecessary *and*'s, *so*'s, and *well*'s? (An examination, by the way, is a sort of written conversation.)

Criticize definitely the following class conversations:

I

TEACHER. Will someone give the story of Marmion, omitting all unnecessary details? Dorothy?

DOROTHY. Marmion was riding toward Scotland with his train; he was going there partly, I think, to delay the war Scotland was

[1] See Book I, Problem XXIII.

preparing for England, and partly to find out the cause of it; and as he rode along he came to Norham Castle, and there he stopped with his train, and they spent an evening there, and while he was there Sir William Heron asked him where the page was that had been with him the last time, or whether he was only a lady-love; and Marmion asked Sir William Heron where his wife was, and he said, in King James' Court, for ladies do not like to stay at home all the time; next morning they started out again, with the Palmer as a guide. In the meantime it tells about some nuns who were going to a monastery to try the case of a nun who had broken her vows. In the monastery there were three judges and this girl, who was dressed as a page, and who tried to hide a — sort of label — I don't know what to call it — that showed she had been in Marmion's train —

TEACHER. Can anyone supply the word?

PUPIL. It was Marmion's crest that she had on.

DOROTHY. And one of the monks there took down her hair, and it was all beautiful round her pale face. She asked to be able to tell her own story, and she told how Marmion had come there and wooed her, and had taken her from the monastery and she rode as a horseboy in his train for three years, and then he met another girl whom he thought more fair, and had rich lands, and Constance was loved no more, and she was very sad at this, but Clare, who was the girl that Marmion loved now, had another lover whose name was Ralph De Wilton, and Marmion accuses De Wilton of treason, so that they come into the lists to fight, and Ralph De Wilton was overthrown, and Marmion would have married Clare, but Clare had fled to the monastery. In the meantime Constance was taken by a monk, who said he would take care of her, but who betrayed her and took her to the monastery, and she was built into the walls and left to die there, and the nuns went back to England, and on the way they were captured by a Scottish vessel and kept in Scotland, and then sent back in charge of Marmion. Then it goes on to tell about Marmion. — ROMIETT STEVENS, "The Question as a Measure of Efficiency in Teaching"

II

MISS SMITH. Name the important events from 1650 to 1700, Ben.

BEN. The events from 1650 to 1700 were Henry VII was ruling, and John Cabot was under him: Cabot's date was 1497. The Reformation under Henry VIII was in 1519. The sea dogs under Queen Elizabeth were from 1558 to 1585. Jamestown was settled in 1607 and Plymouth in 1620.

JOE. (*Excitedly*) He hasn't gave a single thing that happened after 1650!

MISS SMITH. What were some of the reasons why the different nations explored the new land?

EDWIN. The French reasons for exploring was that they wanted their fortunes in gold. The English explored on account of religion. The Spanish explored on account of finding gold.

MISS SMITH. Susan, give some important facts about each of the men whom I name: William Penn.

SUSAN. Penn came over to settle Pennsylvania. He came to give refuge for the insane people. He did not believe in killing them.

MISS SMITH. Oglethorpe.

SUSAN. Oglethorpe help found Georgia. He was a very good man and made good success.

MISS SMITH. Baltimore.

SUSAN. Baltimore founded New York and built up the colony fast.

MISS SMITH. You have told enough untruths for one day. That will do. Lois, tell us briefly what the French had done in America up to this time.

LOIS. The French was in the Mississippi Valley. They had themselves pinned in by the mountains, and also built forts.

MISS SMITH. Who was John Smith, Robert?

ROBERT. John Smith was a leader of English settlement. He was a great man at sea, he being the leader of the ones who defeated the Spanish Armada.

B. In informal conversation, and even in recitations, errors in verb forms are likely to occur. They are among the most common and most noticeable errors in speech. What ten verbs, do you think, are most likely to have their present and past tense forms confused? Give the parts of each. What two verbs are likely to have their singular and plural forms confused?[1] Report errors that you have recently heard in the use of these common verbs.

For the next week divide the class into two groups, each to report the errors in verb forms made by members of the other group in recitations (or in conversation outside of class). See which group makes the fewest errors. All the wrong forms must be reported *in sentences* as heard, and each mistake should afterwards be corrected. The sentences may be listed on the board by a committee chosen from both groups. What verbs appear oftenest in your lists?

C. Which of the two following sentences is affirmative and which negative? "It is raining now." "It is not raining now." Remember that it takes the word *not* or *never* to make a negative sentence and that *not* is frequently contracted with the verb.[2] Remember also that none of the following negative words should be put into a negative sentence: *no, none, nobody, nothing, nowhere, never, hardly,* and *scarcely.* (Of course the sentence-word *No,* opposite of *Yes,* may be used *with* a negative sentence; as, "No, I didn't do it.")

Test yourselves in this matter by deciding *at once* whether each negative sentence below is right or wrong and making any necessary corrections. Then report and correct any double negatives heard in any class for the next week.

[1] See Book I, Problems XXII, XXIII, and XXIV, and Appendix E.
[2] See Book I, Problem XXV.

1. I cannot find my book anywhere.
2. I haven't been nowhere this summer.
3. She can hardly see at all.
4. I can't hardly stand staying at home all the vacation.
5. He didn't say nothing when the boys guyed him.
6. Tom can't never stop talking, even when he 's asleep.
7. Mary knows nothing about what happened last night.
8. The others don't hardly know how to tell her.
9. I didn't tell nobody.
10. You may depend on her; she won't tell anybody your secret.
11. I didn't see none of them at the fair.
12. I can scarcely realize that school will begin next Monday.
13. I haven't hardly had time to rest this summer.
14. Although Jane is fourteen years old, she doesn't know anything about cooking.

EXERCISE 4

SEEING SOME IMPORTANT HABITS TO BE GAINED IN ALL CLASSES (DICTATION — OPTIONAL)

Below is reprinted the close of an article sent from Washington to the newspapers of the country. What important ideas do these paragraphs suggest? What have you learned in English class that should help in reaching the ideal expected? Perhaps you will write one of these paragraphs from dictation and test your accuracy with it. (By the way, among all these long sentences only two are compound. Can you find them?)

LESSONS OUR SCHOOLS MAY LEARN

From the Adjutant-General's office comes a letter to schoolmen assuring us that the failures among the officers in the Reserve School were due in large part to slouchiness and to the inability to articulate clearly, to think accurately, and to stick it out when

difficulties were thickest. The authorities believe these faults can be corrected in the classroom. Are we to let these lessons in hygiene, in cleanliness, in neatness, in correctness of bearing, in straight thinking and ready response to authority, go unlearned?

Teachers must realize that they have for guidance the youth of the nation at the most impressionable period of their lives. Physical habits are fairly well fixed upon a man before he is twenty; at least they are more easily established then than at an older age. Boys and girls should be made to feel keenly the importance of forming right habits. It is certainly reasonable to expect that if the schools insist rigidly and persistently upon certain well-defined requirements we shall see a glorious improvement in our present school generation. Shall we not, as boys and girls, heed the lessons the training of our army has taught us? Shall we not begin today to walk erect, to stand without slouching and without the support of a nearby desk, to speak clearly when we recite, to observe the niceties of personal care, and to give authority the respect which will one day make us worthy to assume leadership?

Those who have investigated our training-camps, who have given the methods there employed careful study, are convinced that our Government is going to send back to their families thousands, and perhaps millions, of men who will be better fitted, physically, mentally, and morally, to take up the duties of citizenship; they believe that if peace should be declared tomorrow, every dollar spent will have been well spent in the upbuilding of our citizenry. The problem that confronts the schools of the country is how much they can do to bring these ideals of a better citizen nearer realization.

EXERCISE 5

PROOFREADING IN OTHER CLASSES

Here are some answers from examination papers which are badly in need of proofreading. Can you point out and correct all errors? Should you have one standard for written

work in the English class and a different standard for written work in other classes? Proofread *all* your written work with the same care.

I

The English planed to take all of the new Country and take it away from to others but the french only wanted what they founded.

II

In 1658 charles the V was beheaded. In 1668 The war began bettween the catholics and the Protestants. 1681 Penn charter granted. King Williams war 1689. English Revolution 1688.

III

Five leaders In America were Capt John Smith, Roger Williams, Anne Hutcheson, Miles Standish, Columbus Magellan

IV

The Spanish did not have any settlements in The eastern part of America They were to the South west the fFrench were to the north around the Lakes and the Mississippie The Eng. Eastern part.

V

Columbus was the son of a poor weaver in Genoa; At an early age he likid geography. As he got older he began thinking about exploring. The other men that had gone had frist gone 1 direction. He thought that he could go many. So he started out and reached an Island in Americia this is called San Salvado in honor of the King. But Americia was named after Columbus. Columbus discovered Americia 1492.

Ponce De Leon founded Florida, he named it Florida because it had so many beautiful flowers. Then it was Easter season

EXERCISE 6

SUMMARIZING THE APPLICATIONS OF ENGLISH LESSONS TO OTHER CLASSES

Write a letter to your teacher telling what you have learned in English that you are going to try to apply in all your school work, and what you feel are your chief difficulties in doing so. Be honest and definite. Doubtless your teacher will consider the letter confidential if you do not wish to have it made public, but otherwise it would be interesting to have the best letters passed around for all to see. The specimen given here may prove suggestive, but it was not written with quite the same purpose as yours. Practice all that you know of good planning, good beginning,[1] good details,[2] and good letter form.[3]

Dear Miss Neal,

As a pupil in one of your English classes, I wish to tell you some of the things I wish to learn this year. I think I can write compositions fairly well, but getting up and giving them orally is a different matter. About the only thing wrong with my written compositions is that they are not interesting, and that counts the most, I think. I belong to the Lone Scouts of America. Most of the articles in the Lone Scout magazine are written by boys. I wish to learn to write things interesting enough to appear in it. With oral compositions I cannot choose an interesting subject. When I do, I forget some of the most interesting points. I cannot use words to express myself sometimes. Some other hard things for me are participles and participle phrases. I cannot understand them very well. Dictation work is hard for me because I leave out commas and other punctuation marks.

Yours sincerely,
John Howard

[1] See Book I, Problem XII.
[2] See Book I, Problems II and VIII.
[3] See Appendix D.

PROBLEM VII

SUMMARIZING BRIEFLY AND ACCURATELY

EXERCISE 1

STUDYING GOOD SUMMARIES

The ability to sum up accurately and briefly a rather long discussion heard or read is of great value to anybody. It indicates good judgment in choosing important topics, and the attempt to summarize trains this kind of judgment. It will help you in all study and in all acquiring of information from any source, for the summary is not hard to remember, and each point in it should bring to mind many details. In your own writing and speaking you will find that good brief summaries help to make clear and enforce what you say.

The summary of the history of Greece in Problem VI is an example of the kind of gathering together of facts which you might make at the end of a course of study or in preparing for an examination. What topics does the summary indicate that the work of the course has covered? What few most striking details are given under each topic? Would each general topic and each of the details given call to the mind of one who had been studying Greece a good many other details? Are you familiar enough with the subject to suggest what some of these would be? If so, supply a few of them.

The paragraph below is a summary of a rather long article on "Catching" in the "Better Baseball" series from the *Youth's Companion*. What topics does the article treat? Which do you imagine would need most full development to be of value? Is this a good summary? Why, or why not? This summary is given at the beginning and indicates the main topics of the outline. You see a summary, whether it occurs at the beginning or at the end of an article, is a sort of outline in connected form.

It is all very well to have a "snappy" infield, a fast outfield, and a pitcher with "enough on the ball" to bother the best of batters; but with all that, a slow-thinking catcher will so disrupt the working of a team that fast baseball is impossible. The catcher, in the first place, must have a quick-working mind. He is the very center of the whole play of his team; he must be acute at judging batsmen, keen to hold up base runners, sure in transmitting the proper signals to his pitcher and to the rest of the team. And besides a quick mind a catcher must have the life and vim that will animate the whole team. Let a catcher, the one player whom everyone else faces, be a "dead one," and the whole team is "dead" by force of example. Given a catcher who has plenty of action, the same team comes to life, gets on its toes, and begins to play the game with spirit.

EXERCISE 2

SUMMARIZING WRITTEN DISCUSSIONS BRIEFLY AND ACCURATELY

In the article quoted below you will find a discussion so clear and so well planned that you should have little difficulty in summarizing it. Unfortunately not all writing is so clear and well planned. After you have made a good summary for this explanation it would be well to bring to English class

a lesson to be studied for another class and work out a good summary of it together. Summarize also the paragraphs quoted on pages 2 and 3.

The article on "Judging Batsmen" is a division of the one on "Catching," quoted above. Which of the main points does this section discuss? Where do you find the topic stated? What two main divisions has this section? How are these divisions suggested? What five points are made under the first division? What two under the second? Make an outline and a summary of this article.

Judging Batsmen

Suppose that you have found a catcher for your team who fills the physical requirements; what must he have for stock in trade? In the first place he must be able to judge batsmen, for it is his duty to call for the ball that they will be least likely to hit. If the catcher knows nothing of the batter until he sees him for the first time at the plate, there are five things for him to observe: (1) the kind of bat the man has; (2) the way he holds the bat; (3) his stance; (4) his swing; and (5) his step.

If the batter has a long bat and holds it well toward the end and swings it freely, he is likely to be a dangerous hitter. He may even hit outside balls, straight or curved.

A fast shoulder ball on the inside corner varied with a slow ball or a curve that breaks low is the best programme for him until he shows a weakness. But if Mr. Ambition comes up with a long bat that he holds short with hands somewhat apart, low speed on the inside and a curve low off the plate are pretty sure to be his weak points. On the other hand, if the man comes up with a "chunky" club that he holds in readiness, the close fast ball is probably what he wishes for most. He should be teased along with outside corner balls and a slow drop.

More important, however, than noticing the bat and how it is held is to see how the batter stands and how he swings. If he

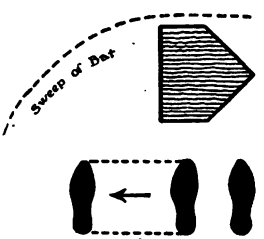
stands with his front shoulder humped up and his elbow sticking out as a target to the pitcher, it is a safe guess that he will swing under a shoulder ball. Sinking the rear shoulder is a pretty common fault with many young players, and is one of the reasons for the pitcher's axiom, "When in doubt, throw him a high one." If the batter stands with his front foot nearer the plate than his rear foot, give him a curve off the outside corner. The probability is that when he steps forward to hit he will pull his front foot back even and will drop away from the curve. The fast ball low inside will also give him trouble.

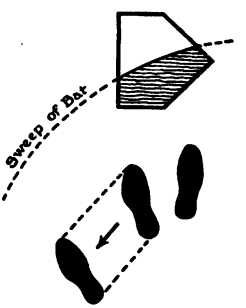
If the batter stands somewhat facing the pitcher, — with his rear foot nearer the plate than the front, — he is a batter to be wary of. An inside ball is the best chance, for he will meet it, if he meets it at all, on the lower part of the bat, and accordingly with little drive.

The batter's swing, too, is very important, especially in reference to its being early or late. Some players have a long, even swing, others a short chop, and still others a knock-the-cover-off style. Of course the long, even swing with a carry through bespeaks the good batter; the other styles are signs of weakness. The choppy hitter can generally be "worked" for at least one strike on a slow ball; he hits early. The "slugger," on the contrary, is often just too late on a fast one. He misses the home run that he had in his mind's eye by the merest fraction of a second; but in baseball, if anywhere, a miss is as good as a mile. Moreover, a change of pace is equally effective; he misses because of that too. He is the least dangerous of all batsmen.

Some batters have the bad habit of making a double swing — that is, a swing back and a swing forward while the ball is in the air. Anyone with that fault is an easy victim of speed pitching.

The last thing for a catcher to notice in the action of an unknown batter is how he steps. If he pulls away, of course outside balls and out curves are the rule. If he steps too much





into a pitch, a rare fault, give him one on the handle of the bat. If he steps too far toward the pitcher, a high ball is best. In general, of course, the end of the batting order is the weak end. Let those batters hit, if they can, anything that is not "a plain groove." Make your pitchers save their greatest effort for the first five on the order.

But all that is about batsmen whom the catcher has never seen before. The second time they come to the plate, and every time afterwards throughout the game, more definite things about the batters will disclose themselves. Two things especially a catcher must remember: what balls the batter missed the last time he came to the bat, and what balls, if any, he hit. Every batter has his weakness, if only it can be discovered, and it is the catcher's duty to discover and take advantage of it.

EXERCISE 3

SUMMARIZING THE FACTS IN GRAMMAR LEARNED THUS FAR

Divide the class into squads, so that two or three shall summarize each of the following grammatical topics, and see who can give the most clear and accurate summaries in well-presented oral themes. Be sure, first of all, to be accurate — to tell the truth. Then make every statement as clear and direct as possible. Criticize each other's summaries for accuracy, clearness, and brevity. Remember, however, that if you are to be clear you must not be *too* brief.

1. Classification of sentences.
2. Essential elements of sentences.
3. Subject and predicate.
4. Nouns and pronouns.
5. Verbs, verbals, and verb phrases.
6. Compound elements and compound sentences.
7. Ways in which grammatical knowledge helps in composition.

EXERCISE 4

WRITING A GOOD SUMMARY FROM DICTATION AND SUMMARIZING THE FACTS ABOUT PUNCTUATION LEARNED THUS FAR

Here is the final summary of the article on "Catching," with one slight change to make the punctuation easier. Explain why each mark of punctuation is used — except the comma after "well," for which you have as yet had no rule — and write the paragraph from dictation, noting carefully the spelling of all difficult words.

Summarize the facts about the punctuation of sentences which you have so far learned, and write from dictation the best of the summaries that are made by the class. You may gather the facts under three main heads: end punctuation of sentences, punctuation within the sentence, punctuation of quotations.

Find the compound elements and the compound sentences in this summary and classify some of the verbs. (Is *are chasing* a verb phrase here?)

No place on the team is more honorable or exacting than that of catcher. It requires a keen mind, a quick body, and plenty of coolness and courage. A catcher must judge new batters as well as remember old ones; he must keep his pitcher up to the mark, guide the infield, and inspire the whole team with enthusiasm. At the same time he has a great many hard jobs wholly his own. These are chasing fouls, fielding bunts, throwing to bases, taking the brunt of hard slides to the plate, backing up bases, and assisting the umpire. If he does all of his many jobs well, certainly no one is better entitled than he to a large share of the credit for an honorable victory. — *Youth's Companion*, " Better Baseball." (*Slightly adapted*)

BATTLE: THE GOING

He 's gone.
I do not understand.
I only know
That as he turned to go
And waved his hand,
In his young eyes a sudden glory shone:
And I was dazzled by a sunset glow,
And he was gone.

WILFRED WILSON GIBSON

PROBLEM VIII

UNDERSTANDING SENTENCES: ADJUNCTS OR MODIFIERS OF THE ESSENTIAL ELEMENTS

What is the matter with the following story?

Man had coyote. He was tramping. Foxhound came leaping. Coyote drifted. They were match and they stopped, turned, and started. Coyote wheeled, pitched, and whipped three, and drove them. That was cowardice; it was generalship.

Has each sentence all its essential elements? A study of the following exercises will make clear to you the use of other important parts of sentences.

You have seen how little interest and meaning would be conveyed by a series of sentences consisting of the bare essential elements. Of course nobody ever talks or writes or thinks in such sentences. Words and groups of words that are added to help out the essential elements are often as necessary to the thought, though not to the grammatical completeness, of the sentence as the essential elements themselves. Notice the following:

"Boat 's gone," said Jim, laconically.

I stared. Our beautiful, shining new boat, which we had left securely tied to the stoutest willow sapling, was in truth gone, completely and mysteriously, without leaving so much as a bent twig or an inch of rope to mark the spot where it had been.

The essential elements of the third sentence are the same as those of Jim's quoted sentence (except "was" for "is"),

but the third sentence tells us more definitely the thought that Jim's bare statement really conveyed. He did not need to say more, for his hearer could understand and supply the rest, but the *reader* would not know either *what* boat Jim was talking about or how hopelessly it *was gone* without more words to help out the bare statement. For instance, the word "our" shows whose boat and is therefore added to the subject substantive "boat." The group of words "which we had left securely tied to the stoutest willow sapling" gives an added fact about the boat and is of course added to the word "boat," the subject substantive. The group of words "without leaving so much as a bent twig or an inch of rope to mark the spot where it had been" tells how completely *gone* the boat was and is therefore added to the word "gone," the predicate element. The words "in truth" show *certainty* of its being gone, certainty about the whole predication and are therefore added to the linking element, the word "was," which does the predicating.

What do you think the word "beautiful" does? the word "shining"? the word "new"? the words "completely" and "mysteriously"?

In the words *Ice was thick and fine* we have a sentence grammatically complete, but bare and uninteresting and hardly understandable. What are its essential elements? What word or group of words might you add to show what ice is meant? to show when it was thick and fine? to show how thick? to show what it was fine for? Write out your expanded sentence. How many and what different words or groups of words have you added to the essential elements? Tell as definitely as possible what each added word or group of words does in the sentence.

A word or a group of words added to another part of the sentence to help make the meaning clear and interesting is called an ***adjunct.***[1] (The word comes from the Latin prefix *ad*, meaning "at," "to," and the Latin root *junc*, meaning "joined." What other words do you know containing either of these elements?) Learn this definition.

Every part of the sentence is, of course, either (1) an essential element, single or compound, (2) a coördinating conjunction joining these compound elements, or (3) an adjunct of one of the essential elements. (A few words written with the sentence are not really grammatical parts of it; for instance, names in direct address[2] (illustrate), the expletive *there*,[3] *yes*, *no*,[4] etc.). For the present think only of the adjuncts of the essential elements. You will see later that there are often adjuncts within adjuncts.

EXERCISE 1

ENRICHING BARE SENTENCES WITH ADJUNCTS

Supply adjuncts expanding the bare statements below into *clear* and *interesting* expressions of thought. Imagine some particular connection in which each sentence might be used and fill in the details. You might say, for instance (Just as we were getting desperately hungry) a (delicious) supper (packed in a great market basket) came (to our door) (in the arms of our thoughtful neighbor)." For variety, remember

[1] They are often called *modifiers*. The term *adjunct* emphasizes the grammatical connection; the term *modifier* emphasizes the change in meaning which the word or group of words produces.

[2] See Appendix C, and Book I, pp. 178 and 242.

[3] See Book I, p. 283.

[4] See Appendix C.

that an adjunct need not stand next to the element with which it belongs in thought, provided the connection in thought is perfectly clear.

Write out the sentences, putting each separate adjunct in parentheses, as above, and numbering essential elements. In class be ready to answer the following questions with regard to each adjunct that you add:

1. What does it tell something about? (State exactly *what* it tells, if you can; for example, the *kind* of supper, the *time* of its coming.)
2. To what word or words is it therefore added?

1. Supper came.
2. Tom took breath.
3. Father was angry.
4. Town is fortunate.
5. Crowd was at the foot of the hill.
6. He took part and became skillful.
7. Chapel bell began to ring.
8. He had gained reputation.
9. Eggs are palatable.
10. Nothing is true.
11. Children followed procession.
12. Pennies bought stamp.
13. Soldiers are fighting.
14. Child was unconscious.
15. Class recited lesson.

EXERCISE 2

DESCRIBING THE USE OF ADJUNCTS

In the following sentences (except the first) the essential elements are printed in italics, and each adjunct of one of these is inclosed in parentheses. Read the paragraph as it

is; then read it omitting all the adjuncts. Name each essential element and then try to tell of each adjunct exactly what it contributes to the thought; for example, the group of words "tempted by stories . . . wealth" tells something about the family and is added to the subject substantive *family*.

(1) What the normal family does for its members can best be understood if we first study the life of a pioneer family, cast almost entirely upon its own resources in a new country. (2) (Tempted by stories of rich lands in the West and greater opportunities of gaining a livelihood and accumulating wealth) (this) *family had packed* (its) (household) *goods* and, (with a team of horses and a wagon) *had undertaken* (the) *journey* (of six weeks or more) (into the wilderness). (3) *It selected* (a) *spot* (in an open space in the forest), (not far from the banks of a stream), (where the conditions of the land gave promise of making a new home safe, pleasant, and productive of good results). (4) (The) *family* (then) *was* (miles) *from* (any other) (human) *abode*. (5) There *were* (no) *roads* (connecting it with civilization) (except the rough "trace" by which it found its way into the forest[1]). (6) (The) *family was face to face* (with the great wilderness, whose conquest was for the present its chief task). (7) (The) *husband* and *father* (immediately) *began to make a home*. (8) (With the help of his son) *he cut* (down) *trees* (from the forest) and *built* (a) (log) *house*. (9) *He became woodcutter*, *carpenter*, and *builder*. (10) *They made* (some) (simple) *furniture*, and *built* (a) (great) *fireplace* (of clay and sticks), (with an oven). (11) *Fuel was found* (in abundance) (in the forest). (12) (The) (open) *space* (in the forest) (around the house) *was enlarged* (by clearing away the trees), (the) *ground was plowed*, and *grain* and *vegetables were planted*. (13) (The) *grain was cut* and *threshed* (by hand), and *ground* (into meal) (in a home-made stone mill). (14) (For fresh meat) *they had to depend* (chiefly) (upon game from the forest). (15) (Some) *necessities* (such

[1] The group of words "except . . . forest" belongs with "no roads."

as salt and powder), and (a) (few) *luxuries*, (such as coffee), *had to be brought* (with great difficulty) (from the nearest settlement many miles away). (16) (In exchange for these things) *they gave* (their) (surplus) (farm) *products* and (a) (few) *furs* (from animals trapped during the winter). (17) *Money was* (almost never) *seen* (in this Western country). — DUNN, "The Community and the Citizen"

EXERCISE 3

FINDING AND DESCRIBING THE USE OF ADJUNCTS

In the following sentences the essential elements are italicized. Which are compound? Which sentences are compound? In each sentence name the essential elements and then point out the adjuncts in order, answering with regard to each the two questions given in Exercise 1. Each adjunct, whether it is one word or forty, expresses a single idea. (Do not puzzle too long as to whether an adjunct belongs with the linking or with the predicate element. This is often difficult to determine accurately.) Give the complete subject and the complete predicate of each sentence or of each part of a compound sentence.

1. Our beautiful, shining new *boat*, which we had left securely tied to the stoutest willow sapling, *was* in truth *gone*, completely and mysteriously, without leaving so much as a bent twig or an inch of rope to mark the spot where it had been.

2. As we came up the steps, the heavy front *door was opened* slowly by a scrap of a boy. (What does the group of words "as we came up the steps" tell? Try omitting it and see what you would not know that you now do know. Does an adjunct have to join the element to which it is added by coming *next to it*, or does it join that element *in thought*? The subject substantive here has three adjuncts and the predicate verb has three adjuncts. What does each adjunct add to the meaning of the element to which it is joined?)

3. Behind the door *lurked* a shadowy *form* that took my breath away for a moment or two.

4. *America has* always *been* a *land* of opportunity, and *millions* of people *have come* here from foreign lands for the purpose of bettering their conditions.

5. The boy's *knuckles were raw* and *bleeding* where they had been banged against the gunwale; his *face was purple-blue* between excitement and exertion; *he dripped* with sweat, and *was* half *blinded* from staring at the circling ripples about the swiftly moving line.

6. Then *evening comes*, and the herd *children call*, and the *buffaloes lumber* up out of the sticky mud with noises like gunshots going off one after another, and *they* all *string* across the gray plain back to the twinkling village lights. (Three different ideas are added to the idea of "stringing": place where, direction, and place to which or goal of the "stringing." Therefore there are three separate adjuncts here; there are also three added to "lumber.")

7. Two fishing *lines*, with very heavy leads and double-cord hooks, all neatly coiled on square reels, *were stuck* in their place by the gunwale. (There is only one adjunct of "stuck.")

8. The *Grand Bank*, where most of our codfish comes from, *is* a *triangle*, two hundred and fifty miles on each side, a waste of wallowing sea, cloaked with dank fog, vexed with gales, harried with drifting ice, scored by the tracks of reckless steamers, and dotted with the sails of the fishing fleet.

EXERCISE 4

FINDING ADJUNCTS AND CLASSIFYING THEM AS ADJECTIVE OR ADVERBIAL

A. According to their use in the sentence, adjuncts are divided into two classes. All adjuncts, whether single words or groups of words, added to nouns and pronouns are called

adjective adjuncts. All adjuncts added to any other part of the sentence are *adverb* adjuncts. You have found many of both kinds; for example, the words "our," "beautiful," "shining," and "new," in the illustrative sentence in Exercise 1, are added to the noun "boat" and are therefore adjective adjuncts. So, also, the group of words "which we had left securely tied to the stoutest willow sapling" is an adjective adjunct, because it is added to the noun "boat." There are four adverb adjuncts in the sentence quoted. What are they? Why are they adverb adjuncts?

An ***adjective adjunct*** *is a word or a group of words added to a noun or a pronoun.*

An ***adverb adjunct*** *is a word or a group of words added to any part of the sentence except a noun or a pronoun.*

You see that if you know nouns and pronouns when you meet them, the classifying of an adjunct as adjective or adverbial is easy after you have determined what it belongs with in thought.

Learn the definitions above.

If you have difficulty in pronouncing distinctly *adjective* and *adverbial*, try the following tongue twisters and make some more of your own. (In pronouncing *ou* be sure to say *ä-o͞o*, not *ă-o͞o*.)

1. The unreflective would scarcely expect the distinct articulation of *adjective* to be so difficult for unaccustomed tongues.
2. A load of adjectives was wrecked
   Upon the rock-bound coast of Noun,
   The sea with casks of "nice" was specked,
   And crates of "awfuls" would not drown.
3. Said good old man Ad*verb*ial,
   "Pray, don't let me dis*turb* 'e all."

B. After finding the essential elements in each sentence below, describe each adjunct of an essential element, answering the following questions in order:

1. What does it tell something about? (Mention exactly what it tells, if you can.)

2. What, therefore, is it added to? (Mention whether this is a noun or pronoun, or not.)

3. What kind of adjunct, therefore, is it?

For example, in the first sentence the word "rolling" shows what stone is meant, and is added to the noun "stone"; it is therefore an adjective adjunct.

1. A rolling stone gathers no moss.
2. People who live in glass houses shouldn't throw stones.
3. Still waters run deep.
4. All that glitters is not gold.
5. Make hay while the sun shines.
6. A wise son maketh a glad father, but a foolish son is the heaviness of his mother.
7. A stitch in time saves nine.
8. He who ruleth his spirit is better than he that taketh a city ("than . . . city" is all one adjunct).
9. For Bonnie Annie Laurie I would lay me down and die.
10. When I was playin' wid my brudder, happy was I.
11. All round de little farm I wandered when I was young.
12. We are saved by the bond of our olden troth.
13. You take the high road and I'll take the low road,
    And I'll be in Scotland afore ye.
14. Give to me the snoring breeze,
    And white waves heaving high.
15. I remember, I remember, the house where I was born,
    The little window where the sun came peeping in at morn.

C. Classify as adjective or adverbial the adjuncts in Exercises 2 and 3. (Optional.)

EXERCISE 5

DESCRIBING ADJUNCTS OF ESSENTIAL ELEMENTS

In the sentences below first find the essential elements and read each paragraph through with only these for each sentence, noting how it loses in definiteness and even in truth. Then in each sentence find what each separate adjunct is put in for, show what element it is therefore added to, and classify it as adjective or adverbial. Take time to think out the meaning; it is all a matter of common sense. Be sure to group together words that express one idea and therefore make one adjunct, and to separate words that express separate ideas. Remember that you are pointing out adjuncts of the *essential elements* and not separate *pieces* of these. Later you will learn how to pull the longer adjuncts to pieces.

A Tame Coyote

Most writers refer to the coyote as cowardly, but Mr. E. H. Baynes, who has tamed coyotes, has seen nothing that would justify that aspersion. In the *National Geographic Magazine* he gives an example of a coyote's strategy and courage.

One bitter winter day he was tramping on snowshoes through a New Hampshire forest with a coyote at his heels. As they were passing a deserted house, three foxhounds came leaping out in full cry. The coyote, outnumbered and taken by surprise, drifted away over the snow like a puff of gray smoke, with the hounds in pursuit. But they were no match for him in speed, and after floundering along in his wake for half a mile, they stopped, turned round, and started back. As soon as the tired dogs turned, the coyote wheeled about, pitched into the rear guard of the enemy, and in a running counter-attack decisively whipped all three of the hounds, and finally drove them back yelping into the old house from which they had come.

The Printing Press

"I am the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.

"I sing the songs of the world, the oratories of history, the symphonies of all time.

"I am the voice of today, the herald of tomorrow. I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.

"I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.

"I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.

"When I speak, a myriad people listen to my voice. The Saxon, the Latin, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

"I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, power. I epitomize the conquests of mind over matter.

"I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

"I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

"I am the printing-press." — Robert H. Davis

PROBLEM IX

MAKING THE MOST OF AN IDEA

EXERCISE 1

STUDYING THE EXPANSION OF AN IDEA FOR INTEREST AND IMPRESSIVENESS

In the first of the themes quoted below, the writer buries his best idea, the notion of the "pirate craft," in the midst of his theme and gives it only a few sentences; in the second theme he has expanded the idea. Is this account more interesting? What details have been given that were omitted in the few sentences about the encounter in the first theme? What particularly well-chosen words help to make the most of the idea of "pirates"? Are any of these words foreign to your used vocabulary? If so, naturalize them. Which adjuncts add most to the definiteness of the pictures?

A TRIP TO THE RIVER

On a hot day in July another boy and I rode to the river on our wheels. We got a rowboat and started up the river. The first thing we did was to run into a brush pile at the water's edge. Then we ran into the bank. As we were rounding the bend we saw another boat loaded with boys who looked too much like pirates to suit me. They were armed to the teeth with empty cans which they promptly filled. They tried to board, but failed; and then we were doused, but were none the worse for it. We went on and stuck on a sand-bar and had to get out and push for dear life for about ten minutes in water knee-deep.

That was enough for one afternoon, and we hurried home, stopping only for a bottle of pop at a country store.

AN ADVENTURE WITH A PIRATE CRAFT

On a hot afternoon while rowing on the river we espied a boatload of boys ahead. It took us about one minute to see that they were pirates. The weapons of the pirates consisted of empty tin cans and three squirt guns. As they drew alongside they gave a cheer and made a brave attempt to board, but failed. A squirt gun was then aimed at me, and its fire took me unexpectedly in the face. The battle now began in earnest. In five minutes we were both wet and getting wetter every minute. With an oar we nearly succeeded in overturning the pirate craft in the shallow water, and would have done so had not our boat given a lurch and sent me sprawling. Then began a chase, the enemy still near enough to continue the fight with "long-range" squirt guns. We soon left them far behind, however, though the fierce yells of the pirates pursued us far up the river.

EXERCISE 2

EXPANDING A THEME TO MAKE THE MOST OF ITS IDEA

As people grow, their thoughts should grow also, deeper and wider and longer. Compare the differing impressiveness of the treatments of similar ideas in the themes below, and show how the better themes make more of their ideas than the childish ones do. They are more nearly adequate. Perhaps you will not be satisfied that the best of them has made the *most* of its ideas; if so, point out definitely what changes you would like to have made. As an interesting contrast with these barest themes about animals read Ernest Thompson Seton's animal stories, Kipling's "Jungle Books," Charles Dudley Warner's "How I Killed a Bear," some of Dallas Lore Sharp's stories, or those of John Muir.

After you have studied and discussed the themes here, plan to speak to the class on one of the two kinds of topics illustrated in them, taking your suggestion from one of the short themes. Expand this so as to make the most of your subject. To do so you must plan carefully, find the most interesting details and the most fitting words, — don't be afraid to use some that you never used before, — and present your theme as effectively as possible.

If you use new words be sure that you can pronounce them correctly and as easily as if you had used them all your life. Here are a few words good to know which are often mispronounced. Get them right once for all.

mischie-vous	chauffeur	villain
ath-letics	guardian	elm
across	piano	umbrella
aëroplane	tremen-dous	once
allies	cavalry	twice

Your general subjects are (1) an experience with a pet or other animal or (2) your thoughts about the flag. Perhaps the picture on page 105 may remind you of something interesting to tell.

The Flag Colors

The flag colors are red, white, and blue. The red stands for courage, the white stands for purity, and the blue stands for truth. So if we want to be patriotic we must be brave, pure, and true like the knights of olden days. (3–B Grade.)

The Flag

The best waving flag I have seen this year hangs before the Masonic Home. The more I look at it the more I want to stand by it and show it to others. Look at it! When I look upon a flag hanging still, I am reminded of a wild eagle caged, expecting some

day to get a chance to be free. When I hear the flag snap in the breeze, I am reminded of the cracking of guns that helped us get the kind of flag we have — a flag representing purity, freedom, and union. Even the sun must love to look down upon a flag floating over a free and peaceful nation. Let us do our part to support the flag and the cause it represents. (8th Grade.)

A Young Soldier's Letter

Mother, it struck me today. I've just got it. What? That feeling that comes to a soldier when he hears the sunset gun and sees Old Glory brought to the ground. A chorus of bugles blow "Retreat," then the gun booms, then the flag comes down slowly, while the band plays softly. While this is being done, we stand at attention, erect, eyes ahead, right hand at brim of hat, and everything very quiet. It is wonderful, mother, and it fills me with a new determination to protect and fight for that flag, and I will. We're in it to the finish; till the last German is gone and the sun rises on a world that is safe for a man's mother and wife or sisters.

I'll be a long way from home for a while, but I'll go straight, and come back a man you can be proud of. I have already learned in this little while many things, and am a better man now than you knew me. I can't imagine my old self. I love it, love you, and everything, and I won't be home till it's over "over there."

I salute you, mother, good-by.

A Wounded Bird

When I was a little bird about three weeks old some boys came along and saw me in a tree. As soon as one of them saw me he picked up a rock and threw it at me. The rock hit me in the wing and made me lose my balance and I fell to the ground wounded.

As soon as my mother found out that I was hurt she and some other birds carried me to our nest in an old barn. I have been lame ever since.

I wonder how those boys would feel if they knew that they had made me lame for life. (5–B Grade.)

Courtesy of the *Red Cross Magazine*

FIRST AID

From a painting by Norman Rockwell

A Good Turn

The sun rose in the morning as a ball of fire in the clear blue heavens. It was not a hot day nor was it cold, just a day to make one feel glad that he was living. I decided to take a walk, and chose for my course a winding road which led to the woods. I was not the only one to enjoy this beautiful day, for before I had gone very far my friend came along in his car. He stopped and asked me to ride with him; for the first time in my life I declined his invitation and asked him to walk with me.

"If you'll wait a minute, I'll leave the car and be with you," he said. So after a few moments we started out together.

"Say, Don, walking is better than riding on a day like this," thoughtfully remarked Ted. I nodded my assent and walked on. We came to a little bridge under which the waters were rushing as if they must reach their destination at a certain time. We followed along this creek and were going to branch off on a path that led to the woods, when Ted nudged me. I turned and looked where he was pointing. A bird, of what variety I know not, was making a dreadful fuss over something which I could not see. We quietly walked up close, and saw a tiny bird which could not fly. It had evidently fallen off the large limb above to a bunch of leaves, thus saving itself from disaster. Ted began to climb the tree and came down after a second with the news that there were no more little ones in the nest. This was surely a novel case. He succeeded in getting the mother bird away and after hard work put the little one back into the nest. After flying around a while and making a noise like a crow, the mother came back to the nest, where she was satisfied to see her baby resting safely. We continued on our way, laughing a little, but in our hearts we were glad we had done "a good turn" even to a little bird. The sky seemed brighter after this. (8–B Grade.)

EXERCISE 3

STUDYING THE USE OF ADJUNCTS IN THEMES

Show that even the youngest writers quoted in Exercise 2 had learned to use some adjuncts of essential elements in sentences, although they of course were unconscious of doing so. Classify some of the adjuncts in the shorter themes above. Do the more mature writers use more of them? Choose one theme and analyze the sentences according to the following outline, stating your reasons at each step.

1. Kind of sentence
   a. Declarative or interrogative
   b. Single or compound
2. Complete subject and complete predicate
3. Essential elements
4. Adjuncts of these, each in order
   a. Use
   b. Kind, adjective or adverb

EXERCISE 4

MAKING THE MOST OF AN IDEA IN A SINGLE PARAGRAPH OR IN A LETTER[1]

A. Below are printed a paragraph and a letter, each making one single idea impressive. A study of these will help you to make the most of an idea. Show what one idea each presents,—in other words, what its point is,—what one sentence in each states this, and how this idea is expanded to make it interesting and impressive. Comment on the words chosen, also, and especially point out some of the most effective adjuncts, adjective or adverbial.

[1] Instead of the topic suggested, one point of a larger topic may be chosen. See Appendix G.

It was such a scene of confusion as you can hardly fancy. All the lockfast places had been broken open in quest of the chart. The floor was thick with mud, where the ruffians had sat down to drink or consult after wading in the marshes round their camp. The bulkheads, all painted in clear white, and beaded round with gilt, bore a pattern of dirty hands. Dozens of empty bottles clinked together in corners to the rolling of the ship. One of the doctor's medical books lay open on the table, half of the leaves gutted out, I suppose for pipe lights. In the midst of all this the lamp still cast a smoky glow, obscure and brown as umber. — STEVENSON, "Treasure Island"

373 North Street, Brooklyn, N.Y.
November 7, 19—.

Dear Friends:

Now that I am some fifteen hundred miles from Kansas City, I appreciate more and more what the Howard School and its efficient corps of teachers have done for me. Two months ago, when I applied for admission into one of the high schools of New York, I was told I would have to take an examination, as I came from another state. It had been some little time since I graduated from grade school; so I was a little afraid of the result of an examination. Thanks to the thorough training which I received at "Howard, dear Howard," I passed successfully.

You may not now appreciate what your teachers are doing for you, but you will in later years. Your teacher may reprimand you; but, as we all know, it is for your own good and not for the teacher's. Do not let the teacher have a chance to reprimand you. Try to make it as easy as you can for the staff of teachers you have in Howard.

I am going to Manual Training High School in Brooklyn, which is considered one of the best of its kind in the city; and it also is one of the best schools for athletics in New York.

Yours sincerely,
Jack B. Harmon

B. After you have talked over the paragraphs here, write a single paragraph beginning with one of the fifteen sentences below or a paragraph explaining the best news cartoon that you can find in a magazine or newspaper.[1] Make it a letter or note if you choose. If you do so, probably you will have some special purpose in writing this kind of letter. It is not easy, for instance, to make a friend truly realize our gratitude or our sympathy or our appreciation. Do not be content merely to *state* your point; but make the most of it. Save the most interesting and adequate of these paragraphs for your magazine.

Use adjuncts freely to give your full meaning, but be sure that each adjunct really fits your general purpose and the point of the sentence in which it stands. To say "Joe, *red-headed* and *freckle-faced,* told the truth" may give a clearer picture of Joe's appearance than if we omitted the adjunct, but his appearance has nothing to do with the point. These adjuncts merely distract attention. Be sure that every adjunct really counts toward making the most of the idea which the sentence is put in to convey. Underline what you consider your best adjuncts.

1. All is not gold that glistens.
2. A boy on the farm has many chores to do.
3. My grandfather is an ideal gentleman.
4. Your thoughtful gift was exactly what I wanted.
5. It is interesting to listen to the primary class recite.
6. It is marvelous how animals are protected by the camouflage of nature.
7. Better the feet slip than the tongue.
8. I was truly distressed to hear that dear old Tippy-Wiggles is dead.

[1] Or the proverbs and verses from familiar songs quoted in the last problem (Exercise 4) may be suggestive.

9. Grandmother has better things to eat than any other housekeeper I know.

10. When I took my father's dinner to him just before noon the other day, I stood outside the factory and listened.

11. I went through the pockets in my small brother's coat.

12. There is a marked difference between bravery and daring.

13. The teeth are very important to health.

14. You should see all the improvements in our school since you left.

15. Sissie, your dolls certainly do miss you.

GOLDENROD

Heigh-ho, the proud battalions
That tread the gleaming hill,
That muster for the sun, their king,
To do his flaming will.

With golden pennants streaming,
With myriad brazen spears,
They drive the fleeing summer
Over the fallen years.

JOHN RUSSELL MCCARTHY

PROBLEM X

PACKING MUCH INTO LITTLE

One of the most common and deplorable faults of untrained speakers and writers is the habit of wordiness. The fault comes often from loose, vague thinking, often from lack of the right word, perhaps most often from carelessness. You have observed that some people in reciting always go to the point by the most direct and therefore the shortest way; others seem to stumble around their mental rooms in the dark, falling over all the furniture before they at last find the way out. It is a valuable accomplishment to be able to make each sentence compact, neat, and well-rounded, like a good baseball, not soft and fuzzy like a worsted ball with which children play. A firm ball flies farthest. Useless words are like loose ends and loops of wool. The worst of the matter is that fuzzy expression usually indicates fuzzy thinking.

EXERCISE 1

CONDENSING WORDY SENTENCES

A. A telegram is the most condensed form of writing. The rate for telegraphing a day message is fixed at so much for ten words and so much more for each additional word, and so we learn to count our words and to make every word count. In writing a message you should remember that no punctuation is sent over the wires and that you must

therefore make your thought clear without it. A story is told of a man whose agent telegraphed him asking whether he should buy wheat for him at so much a bushel. He carelessly replied, "No. Price too high." But what the agent received was "NO PRICE TOO HIGH." That man lost thousands of dollars for not remembering that the telegraph never punctuates.

Try condensing these wordy sentences into ten-word messages or into as few words as possible. You are allowed the address and signature extra. You will find that you must cut out not only most adjuncts but even essential elements easily understood.

1. The last train had gone when I got here, and I shall be obliged to stay overnight. Please meet me at the train tomorrow morning. I shall come on the one leaving at seven-thirty, which reaches Hometown at nine-forty-five, I believe.

2. Mother wants you to bring the hammock in your trunk if you can get it in. She thinks it is in the box in the northeast corner of the attic; but if it is not, look in the closet under the stairs.

3. Rover ran away last night and we suspect that he has gone home. Please be good enough to keep a lookout for him, and if he comes do not send him back, because we shall be leaving here very soon; but just feed him for us until we come, and we will pay you for your trouble when we get there.

4. We shall need at once five dozen boxes of children's stationery like the last lot you shipped us with designs in color. Please send them by express at our expense, and telegraph us when they are shipped so that we may know when to expect them. If you do not have them in stock at present, telegraph us at once.

B. Telegrams can hardly be said to be written in sentences at all. But many sentences could be improved by a little closer packing of the thought. Sometimes a noun and its

adjunct may be put into a noun alone, or a verb and its adjunct into a verb alone. Sometimes an adjunct of several words can be condensed into an adjunct of one word. What verb means *to walk slowly*? *to walk with a limp*? *to go very fast on horseback*? *to speak in a deep, gruff voice*? What noun means *a man who sells goods from door to door*? *a person who walks in his sleep*? What single word as an adjunct means the same as the six words *at a rapid rate of speed*?

If you have the right words ready in your vocabulary you can put into a single word all the italicized words in each sentence except the thirteenth, and you will note how the condensation strengthens rather than weakens the expression of the thought. Which words that you use are adjuncts? To what is each added? In your themes, if you cannot run down the right word, leave a blank space and ask the class or the teacher to supply the one you need.

1. Wordiness is a fault *that is very much to be regretted.*

2. Verbs *that express some characteristic of a thing about which you are talking* are the only kind that can picture without the help of other words.

3. Ideas *of equal importance to the thought* should be expressed in elements *of equal grammatical rank.*

4. He was a king *who ruled his people with a great display of power and cruelty.*

5. The old woman, *who was constantly afraid that some evil would befall her caused by supernatural powers*, rapped on wood as she spoke.

6. The barking of the neighbor's dog, *which was going on all the time without ceasing*, made me nervous.

7. One day my master hitched me to the buggy and I started for a village *which was* about four miles *from my home.*

8. We had *reached a point* about a mile and a half *from our home*, when I saw a strange thing coming toward me.

9. All manner of feelings *that were different from any he had ever had before* were running over him.

10. It was the last place an experienced *person who has always lived on a plain* would have chosen for a camp.

11. With the tension of the cattle at the snapping point, any quick, unusual sight or sound would *cause* the herd *to stampede.*

12. He instantly *brought* his horse *down to a much slower pace,* listening intently as the wind swept past him.

13. A piercing bawl of terror *quite as much like that of a human being as of an animal* told where a steer had been *pushed* over the rim-rock *by the crowding against him of the other animals of the herd.* (Two separate groups here.)

14. I slipped into the barn, grabbed the cats, and *brought* all four heads together *with a great deal of force.*

EXERCISE 2

GETTING RID OF USELESS ADJUNCTS, ADJECTIVE AND ADVERBIAL

A. Sometimes an adjunct adds nothing whatever to the thought, which would be adequately expressed without it. If so, the sentence in which it stands can be strengthened by omitting it. In these sentences are a number of such adjuncts. Read each sentence as it is and be sure that you get the meaning. Then read it, omitting any adjunct which either (1) adds nothing to the meaning already expressed or else (2) adds an idea which contributes nothing to the main point of the sentence. Explain what each adjunct is added to, and why you would omit it. Are the useless adjuncts in these sentences adjective or adverbial?

1. The window was full of rings to be worn on the fingers and bracelets to be worn on the arms.

2. The tall pine tree, which was very high, towered above the others.

3. The exciting book, which is very interesting, held my attention from beginning to end.

4. The fair-haired, blue-eyed little fellow in his Sunday clothes flagged the train at the risk of his own life.

5. The great monster, which was very large indeed, came roaring down upon me.

6. We explored the desolate ruins of the ancient castle, which were very old and dilapidated.

7. The tiny tot, being a very wee little girl, could just peep over the edge of the table.

8. Alice told her marvelous dream, a very strange one indeed.

9. She bought a hoe to hoe her garden and a lawn rake to rake her lawn.

10. In the chest we found an old ball gown of stained pink satin, which had long ago been worn at balls in the past.

B. For each of the sentences below find a single definite picturing verb which shall express the idea of both the verb here given and its adverb adjunct; for example, "She *spoke quickly and crossly*"; "She *snapped*."

1. He went down the street slowly and painfully.

2. The children came in the door at a rapid rate of speed.

3. He walked along in a leisurely manner.

4. He went out of sight completely in an instant.

5. The tired boy spoke his answer indistinctly and in a low tone.

6. He said in a loud and reverberating voice, "Fee, fie, fo, fum."

7. "Come into the hall a minute," said Dora in a low and toneless voice.

8. The automobile was going at a rapid rate over the smooth road.

9. The toothless old woman laughed to herself in the flat and unmusical tones of a hen in the barnyard.

10. The child looked at us fixedly with wide-opened eyes.

EXERCISE 3

DISTINGUISHING PHRASE AND CLAUSE ADJUNCTS

A. Adjuncts, as you have observed, may be either single words or groups of words. The *groups of words* are of two kinds: *phrases* and *clauses.* Here are examples of each: The old lady *sitting by the window* has knitted a hundred pairs of socks *with her crippled hands.* The old lady *who is sitting by the window* has knitted a hundred pairs of socks, *although her hands are crippled.* Which of these adjuncts are composed of a subject and predicate?

A **clause** *is a group of words composed of a subject and predicate and used as part of a sentence.* A clause used as an adjunct is of course a *subordinate* clause. (See p. 24.) The main part of the sentence is the *principal* clause.

A **phrase** *is a sensible group of words not composed of a subject and predicate.*

Clauses and phrases are named according to their uses in the sentence. A phrase used like a verb is called a verb phrase; a phrase or clause used like an adjective, adverb, or noun is called an adjective, adverb, or noun clause or phrase. Which phrase in the above sentence is adjective? Which adverbial? Which clause is adjective? Which is adverbial? Prove your point. In the second sentence what is the principal clause? What are the subordinate clauses?

B. Classify as (1) word, (2) phrase, or (3) clause enough of the adjuncts in the exercises of Problem VIII to make sure that you know how to distinguish the three *forms* in which adjuncts appear. What two kinds of adjuncts are there, classified according to *use*? What three kinds, classified according to form? Make a sentence which contains three adjuncts,— one word, one phrase, and one clause.

C. Tell which of the following groups of words are phrases, which are subordinate clauses amputated from some sentence, and which are sentences:

1. Three or four centuries after the siege of Troy.
2. A blind poet wandered from place to place.
3. Playing on his lyre.
4. Reciting wonderful verses.
5. Which told about the adventures of the Greek heroes and their great deeds during the Trojan War.
6. We are told that this old man had not always been poor and blind.
7. Whose name was Homer.
8. Having embarked by mistake upon a vessel manned by pirates.
9. He not only had been robbed of all his wealth and blinded but had been left upon a lonely shore.
10. By some happy chance, the blind poet found his way to the inhabited parts of the country.
11. Where he soon won many friends.
12. Instead of spending his time weeping over his troubles.
13. Homer tried to think of some way in which he could make his living.
14. He soon found this way.
15. In telling the stories of the past to all who cared to listen to him. (Prove that the group as a whole is a phrase, although part of it is a clause.)
16. As the people in those days had no books, no schools, and no theater.
17. Homer's stories seemed very wonderful to them.
18. Little by little Homer turned them into verses so grand and beautiful that we admire them still.
19. These he recited.
20. Accompanying himself on a lyre which he handled with much skill.

21. As he wandered thus from place to place.

22. Old and young crowded around him to listen to his tales.

23. Some young men followed him everywhere listening to the stories.

24. At length they too could repeat them.

25. This was quite easy to do.

26. Because Homer had put them into the most beautiful and harmonious language that the world has ever known.

27. These young men too began to travel from place to place.

28. Repeating the stories to all they met.

29. Thus it is said that Homer's verses became well known throughout all Greece.

30. Whether the legend of Homer is true or not.

31. The stories remain the wonder and delight of all readers.[1]

D. What adjective clauses did you reduce to single words in Exercise 1 *B*? Prove that each is an adjective clause.

E. Distinguish between the clause and phrase adjuncts in Exercise 2 *A* and classify each as adjective or adverbial. Which clauses and phrases did you decide should be omitted? What adjectives in these sentences express the same idea as a whole clause or phrase?

F. Find the essential elements in each of the following sentences, and the adjuncts of each. Classify the adjuncts by first showing what each expresses, then what it is added to, then whether or not this last is a noun or a pronoun, and therefore whether the adjunct is adjective or adverbial. Each of these sentences is a proverb from "Poor Richard's Almanac," by Benjamin Franklin, who understood the art of packing much into little. Note the contrast between these and the awkward, wordy sentences in Exercise 1 *B*.

[1] The above word groups are adapted from Guerber's "The Story of the Greeks." Copyright, the American Book Company, publishers.

1. There are three things extremely hard, — steel, a diamond, and to know one's self.

2. He is a governor that governs his passions, and he is a servant that serves them. (Think carefully here. If the subordinate clauses are omitted, what words need explaining?)

3. Clean your fingers before you point at my spots.

4. Genius without education is like silver in the mine.

5. When you're good to others, you are best to yourself.

6. He that resolves to mend hereafter resolves not to mend now.

7. Want of care does us more damage than want of knowledge. (*Us* here means *to us*. To what is it added?)

8. He that falls in love with himself will have no rivals.

9. If you know how to spend less than you get, you have the philosopher's stone.

EXERCISE 4

WRITING FROM DICTATION SENTENCES PACKED WITH THOUGHT

Write from dictation — or from memory — some of the proverbs above, or the five sentences below into which Franklin has packed all that needs to be said on the subject. These firm, clear sentences are good models to have in your minds.

HOW TO GET RICHES

The art of getting riches consists very much in thrift. All men are not equally qualified for getting money, but it is in the power of everyone to practice this virtue. He that would be beforehand in the world must be beforehand with his business; it is not only ill management, but discovers a slothful disposition, to do that in the afternoon which should have been done in the morning. Useful attainments in your minority will procure riches in maturity, of which writing and accounts are not the meanest. Learning, whether speculative or practical, is, in popular or mixed governments, the natural source of wealth and honor.

EXERCISE 5

SUMMING UP BRIEFLY THE FACTS ABOUT ADJUNCTS

See who in the class can pack into the fewest words in clear sentences all that you have so far learned about adjuncts, with an illustration of each point. You should have three main headings:

1. The value of adjuncts in the sentence.
2. Two kinds of adjuncts according to use.
3. Three kinds of adjuncts according to form.

EXERCISE 6

TELLING A STORY WITHOUT WORDINESS IN SENTENCES FULL OF MEANING

Either revise a previous theme that tells some adventure of your own or write a new one, applying the ideas that you have gained in this problem. Write first with your mind on making the story as interesting and clear as you can in the best possible words; then revise your sentences if they are not as compact as possible, cutting down a clause to a single word if doing so adds strength without sacrificing clearness, and striking out every word that adds nothing to the point of the sentence. This does not mean, of course, that you shall omit details which help to make the story mean what you want it to mean.

The stories below will help you. Answer these questions about each: Is the beginning good? Is the story well planned? well paragraphed? Do you like the ending? Can you improve any of the sentences? What especially good sentences do you note? What especially good

adjuncts? Are there any details which make the adventure unusually real to you? What title would you give to each story?

Perhaps the subject suggested in the last sentence of the first story will be enough to remind you of some good story you have to tell; or you may choose one of the following titles:

1. At the Top.
2. Raining.
3. Cold Comfort.
4. Bottled-up Energy.
5. An Honorable Wound.
6. Dinner under Difficulties.
7. Late Again.
8. The Joker Joked.
9. The Charge of the Swatters' Brigade.
10. Country Style.
11. A Surprise for Surprisers.
12. Lost in Action.
13. My First Business Venture.
14. A Hole.
15. Mr. Lugubrious Blue.

I

"It's almost too strong a wind to go sailing today," said Robert, looking doubtfully out over the lake.

My heart sank. "Oh, do; it's my last chance, please."

"All right, I want to go, although I don't like those white-caps." Then on second thought, "You can swim, can't you?"

"Oh, yes, I'll swim a hundred miles, if you will only take me," I said joyfully.

"Get your bathing suit and I'll put up the sails," said Robert, unrolling a mass of canvas. In fifteen minutes we started out on the lake.

If you have ever been on a sailboat in a strong wind you know how it feels. It makes you glad to be alive; you want to sing, whistle, or dance, shout or anything to show you are happy. The water glanced and leaped in the sunshine. The wind blew my hair around my face. I was busy pinning it up when the boat slid along and suddenly turned almost over. "Look out," said Robert. He had stopped his gay whistle of "The Campbells Are Coming,"

and with clenched teeth was hauling a line. I "looked out." It was all I could do, but I had the satisfaction of hearing a woman on the street-car boat scream.

The boat clipped along on its side for a moment, and then slowly righted itself. Robert leaned back with a smile of pleasure on his face, for there is nothing a boy likes better than to feel he has mastered some creature.

"That was fine. How did you do it?" I cried.

"Just luck," said Robert, blushing. We were going like the wind and soon reached a place where Haglin and Harrington points meet. Here the wind was too strong for us. We hung for almost a minute and then — went over.

People say you feel flurried in a wreck, but I never felt more level-headed in my life. We were thrown away from the boat when it turned, and I found myself swimming for it. Robert was already there; he waited until I came up and then helped me on to the bottom of the boat. We sat there for about fifteen minutes and then a launch came up. We were "hauled" on board; the boat was righted, and towed home.

I think I have a right to call this the most thrilling experience of my vacation.

II

When I was about seven years old my greatest ambition was to become a sailor. Of course, like all other boys, I had heard of the joys of a sailor's life, and at work or at play my thoughts were bounding away on the deep blue sea. Finally, my cousin Dick went to the Naval Academy at Annapolis. He often told me of the good times he expected to enjoy and I could almost see him as he shot off the large guns and steamed away to foreign countries in the big battleships. My father had noticed where my thought had drifted; so he planned a scheme whereby I should be brought back to the mainland and cast anchor at home once more.

One summer morning after relating his plan to my mother he asked me to go down town with him. We got off the car and went

up the steps of a large building. A sign hung over the door which read "Naval Recruiting-Office." The walls of this office were covered with large pictures of naval warfare, which at once attracted my attention. While I was looking at these pictures, father was engaged in a conversation with a large, fleshy man who seemed very much amused. Soon my father called me over to the desk where he was standing.

Now my first impression of the man to whom my father was talking was that he was very jolly, but my second impression was not so favorable. He sat behind the desk and scowled at me, and then said in a gruff voice, "So you want to join the navy, do you?"

I did not like the looks of this man, but I managed to stammer an answer. "I — I think I do."

"You think you do?" he said. "Well, sailors don't think, they always know."

This frightened me more than ever and I did not dare to answer him. Then to my relief he continued, "Now, listen; if you join the navy you will have no more cream puffs for lunch, nor any more doughnuts between meals."

Nothing else could have startled me as these words did. Here was a man I had never seen before who seemed to know exactly what I liked best; and then he went on, looking more severe than ever.

"You cannot expect to see your mother for a space of three years. You will have to get up very early in the morning. Now with this understanding do you still want to join the navy? If you do, step around here and sign your name, and your father will leave you with me."

I was ready to burst into tears. I looked out of the door but was sure I did not know the way home. Just then I jerked my father's sleeve and sobbed, "I think I would rather go home than out to sea."

EXERCISE 7

STUDYING AND MAKING LITTLE POEMS PACKED WITH MEANING[1]

No other form of writing, not even a telegram, can convey more in a few words than a real poem. It is not facts, but feelings, truth, life, that a poem carries in its words. Here are some little poems and verses by two modern poets — one a child, each of which suggests a good deal more than it tells. The few details given are signs of so many more which these make us imagine that they seem almost magical in calling up the scene and making us live in it and feel what it means. After you have enjoyed these verses, perhaps at least some of you would like to try putting into rhythmic form in a few words full of meaning some little scene that you have felt. Doing so will make you appreciate more truly what poets have written. You will wish to put the best of the verses into your magazine.

REFUGEES

Belgium — 1914

"Mother, the poplars cross the moon;
The road runs on, so white and far,
We shall not reach the city soon:
Oh, tell me where we are!"

"Have patience, patience, little son,
And we shall find the way again:
(God show me the untraveled one!
God give me rest from men!)"

[1] The collection and composition of poems may be part of a larger project. See Appendix G.

" Mother, you did not tell me why
You hurried so to come away.
I saw big soldiers riding by;
I should have liked to stay."

" Hush, little man, and I will sing
Just like a soldier, if I can —
They have a song for everything.
Listen, my little man!

" This is the soldiers' marching song:
We'll play this is the village street — "
" Yes, but this road is very long
And stones have hurt my feet."

" Nay, little pilgrim, up with you!
And yonder field shall be the town.
I'll show you how the soldiers do
Who travel up and down.

" They march and sing and march again,
Not minding all the stones and dust:
They go (God grant me rest from men!)
Forward because they must."

" Mother, I want to go to sleep."
" No, darling! Here is bread to eat!
(O God, if thou couldst let me weep,
Or heal my broken feet!) "

GRACE HAZARD CONKLING

"THE SKY IS HELD IN THE WATER"

POEMS BY CHILDREN

Spring Song

I love daffodils.
I love Narcissus when he bends his head.
I can hardly keep March and spring and Sunday and Daffodils
Out of my rhyme of song.
Do you know anything about the spring
When it comes again?
God knows about it while winter is lasting:
Flowers bring him power in the spring,
And birds bring it, and children.
He is sometimes sad and alone
Up there in the sky trying to keep his worlds happy.
I bring him songs when he is in his sadness, and weary.
I tell him how I used to wander out to study stars and the moon
he made,
And flowers in the dark of the wood.
I keep reminding him about his flowers he has forgotten,
And that snowdrops are up.
What can I say to make him listen?
"God," I say,
"Don't you care!
Nobody must be sad or sorry
In the springtime of flowers."

Hilda Conkling (six years old)

Water

The world turns softly
Not to spill its lakes and rivers.
The water is held in its arms,
And the sky is held in the water.
What is water,
That pours silver
And can hold the sky?

Hilda Conkling (six years old)

PROBLEM XI

UNDERSTANDING AND MAKING DIFFERENT KINDS OF SENTENCES

EXERCISE 1

REVIEWING THE KINDS OF SENTENCES ALREADY DISTINGUISHED

A. What is a sentence? What two kinds of sentences are there, classified according to use? What special kind of sentence is included under one of these headings? Define and illustrate each kind of sentence. What is a positive sentence? a negative sentence? Illustrate each. What is meant by a *single* sentence? a *compound* sentence? Illustrate each.

Answer the above questions in a good oral or written paragraph.

B. Classify the sentences below as declarative or interrogative, positive or negative, single or compound.

1. Robinson Crusoe on his desert island had to provide for all his needs without the assistance of any other human being.

2. Even so, he would probably have perished without the supplies that he rescued from the ship; and these were the work of other men's hands.

3. Probably he could not have procured fresh meat if he had not had powder and shot and firearms.

4. Do you remember the difficulties which he had to overcome to provide himself with bread?

5. He began by making a rude wooden spade to spade up the earth, before he could even sow his grain.

6. He had no iron to make tools; he had no plow nor harrow.

7. The growing of the grain was not the hardest part of his task after all.

8. When the crop was harvested, he had no vessels to store it in, no means of threshing out the grain, no way of grinding it into flour, no dishes fit to cook it in.

9. He tried to make earthen vessels, but at first the results were crude and unsatisfactory.

10. Can you tell of his accidental discovery of the right way to bake his pots?

11. What kinds of vessels did he make to hold his grain, and how did he secure them against breakage?

12. What kind of bread did the one pair of hands finally produce?

13. Robinson Crusoe was of necessity a manufacturer of tools, a farmer, a potter, a miller, and a baker, without help from anyone; therefore his bread cost him weeks and months of toil, and it was not very good bread after all.

14. Have you ever counted the people whose labor has produced the loaf of baker's bread on your table?

15. If you try this interesting experiment, do not forget the men or boys who bring the loaf to your door.

16. If each loaf had to bear all the cost of all the work put into it, how much would you have to pay for it?

17. When you have thought long enough about Robinson Crusoe and a loaf of bread, you will understand Emerson's words about our dependence upon one another.

18. "All are needed by each one;
Nothing is fair or good alone."

19. What other books about men who have been cast away on uninhabited islands have you read?

20. This type of story, which is found in the literature of many peoples, has a powerful fascination, especially for boys about the time they are entering high school.

EXERCISE 2

LEARNING TO RECOGNIZE COMPLEX SENTENCES

A. What is a clause? a subordinate clause? Illustrate. If any of you do not distinguish a clause from a phrase certainly and instantly, drill yourself by telling which group of words is a phrase and which a clause in each of the following sentences:

1. {When the hands of the clock pointed to nine / At nine o'clock} the two children were still several blocks from the schoolhouse.

2. You are doubtless studying thoughtfully {in order to gain / that you may gain} real power over your native language.

3. The men {who were threshing in the south field / threshing in the south field} took refuge from the storm under the great chestnut tree.

4. {After we had finished cleaning up the camp / After finishing the job of cleaning up the camp} we put out the fire.

5. He asked us {what we were going to do next year / about our plans for next year}.

B. A single sentence that contains one or more subordinate clauses is called a *complex* sentence. (Look up the derivation of *complex* and compare with that of *compound*.) Even if you cannot in every case tell exactly how a subordinate clause is used in a sentence, you should be able to recognize it as a group of words consisting of subject and predicate and used like some part of speech. When you see that a sentence contains such a subordinate group of words you know that it is complex. Which sentences under *A* are complex? Which sentences in Exercise 1, *B*? May one or more members of a compound sentence be complex?

Sentences are classified in three groups, according to form: they are simple, compound, or complex.

1. *A* ***simple sentence*** *is a single sentence that contains no subordinate clause.* Example: Life must be measured by thought and actions, not by time.

2. *A* ***compound sentence*** *is a sentence consisting of two or more single sentences.* Example: A new broom sweeps clean, but an old one is best for the corners.

3. *A* ***complex sentence*** *is a single sentence consisting of one principal clause and one or more subordinate clauses.* Example: Since we have begun the job, let us finish it.[1]

EXERCISE 3

DISTINGUISHING SIMPLE, COMPOUND, AND COMPLEX SENTENCES

A. Learn the above definitions and find or make three good examples of each kind of sentence; also a compound sentence one part of which is complex.

B. Classify as single, compound, or complex each sentence in the following paragraphs and, if you can, find the essential elements and their adjuncts. Do not break up the longer adjuncts. You may find a clause inside a phrase. Diagram some of these sentences on the board by the forms suggested, marking *only* essential elements and *their adjuncts*.

(1) Communities may be large or small; the people may be many or few, and the locality in which they live may include a large area or a small one. (2) A group of neighboring farmers with their families may constitute a community. (3) In this case the area occupied may be large, while the people are few in number. (4) Or

[1] You see that every sentence is either *single* or *compound* and that every single sentence is either *simple* or *complex*.

the community may be a city, with a dense population in a comparatively small area. (5) Each state in our Union is a community, and so is our nation, because each is composed of a group of people occupying a common territory and governed by common interests and common laws. (6) The nation is composed of state communities, and each state is made up of many city and rural communities.

(7) You may live in a small city which is a community in itself, with its group of people, its boundaries, its common interests, and its common laws. (8) A few miles outside of your city is a community of farmers, whose houses are far apart, but who have common interests, such as keeping up the roads and bridges in their neighborhoods. (9) The farmers bring their produce to the city for the use of the people there, and in turn depend upon the city for many of their necessities and pleasures. (10) The country and the city communities thus have certain interests in common, and their dealings with each other are regulated by common laws. (11) You are, therefore, a member not only of your city community but also of a larger community including the farmers. (12) You belong also to the community of the whole state, and to a still larger one including the nation.

(13) Each member of a community takes part in and contributes to its life. (14) The hand is a member of the body; it receives life from the body and contributes to its life. (15) If the body is sick, the hand cannot do its work well; if the hand is crippled, the body suffers. (16) So your life is closely interwoven with that of the community of which you are a member. (17) The best of your life comes from participation in its life. (18) You can imagine yourself shut off from mankind, like Robinson Crusoe; but what a narrow life you would lead! (19) *Citizenship* means just this membership in the community, with its giving to and receiving from the community's life; and *good citizenship* means performing well one's part as a member of the community. (20) Citizenship carries with it certain privileges and certain duties. — DUNN, "The Community and the Citizen." (*Slightly adapted*)

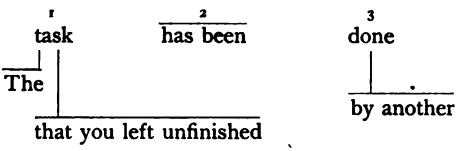
A quick way of showing the essential elements of sentences and their adjuncts is often useful. In a given time you can show your understanding of more sentences, and thus get more drill in analysis than when you tell or write in detail and in complete statements all that you know. Diagrams should not, of course, take the place of connected analysis of sentences, but only supplement it. Since a very simple form is much clearer and quicker than an elaborate one, it is much better. Two such simple forms are suggested here; you may use either or both, or make up one that you like better.[1] It is important that a diagram be so devised that it may be (1) quickly set down, (2) quickly understood, (3) readily adapted to different kinds of sentences. You must, of course, agree as to what form to use.

Study these two forms and be sure you see the significance of each part of the diagram. In the first the essential elements of the sentence are taken out and written separately; in both they are numbered from 1 to 4 (5, if you have studied the fifth element found in some sentences (see Appendix E, p. 375)). In the first form every adjunct of one of the essential elements — whether word, phrase, or clause — is simply hung from it by a line. The second form has the advantage of distinguishing phrase from clause adjuncts by different positions of lines and of classifying them as adjective or adverbial by the kind of line. It ignores the word adjuncts. It may be extended later to show adjuncts within adjuncts. You see that the forms are useful for somewhat different purposes. Any diagram is worse than useless unless you really show and understand *through* it the relations of the parts to each other and to the whole.

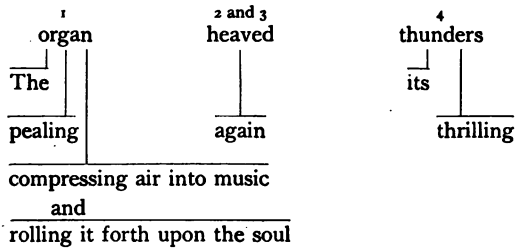
[1] See Appendix E, p. 391, for the conventional diagram.

A. Key: Figures above words indicate essential elements in order.

1. The task that you left unfinished has been done by another.



2. Again the pealing organ heaved its thrilling thunders, compressing air into music and rolling it forth upon the soul.



B. Key: Figures above words indicate essential elements in order.

Kind of line classifies an adjunct according to use.

——— = adv.

~~~~~ = adj.

Position of line classifies an adjunct according to form:

above = clause

below = phrase

Small letters indicate beginning and end of clauses.

Small figures indicate beginning and end of phrases.

1. The stone which the builders rejected is become the head of the corner.

2. When we came to the brook in the meadow, we sat for a long time on the bank watching the water ripple over the stones.
~~~~~

EXERCISE 4

CLASSIFYING SENTENCES

Time yourself to see how quickly you can classify the following sentences correctly as declarative or interrogative; positive or negative; simple, compound, or complex. Do not stop to analyze them in detail.

(1) We have a government in the United States simply because we all have needs which we cannot satisfy by our own individual efforts. (2) Only a Robinson Crusoe can live without a government of some sort. (3) Every American family cannot produce its own food, build its own shelter, protect itself from criminals and epidemics, educate its own members at home, carry its own products to the consumers, and fetch its purchases from the four corners of the earth. (4) We are, in fact, dependent upon one another for liberty, health, and safety, as well as for the necessaries of life. (5) We cannot see or know all those persons upon whom we are dependent, — the miners down in the depths of the earth, the girls in the cotton mills of New England, the farmers on the Western plains. (6) We cannot meet them thus face to face and know that they have been fairly paid or justly treated for their labors from which we have benefited.

(7) Because we cannot individually do justice to those who serve us or secure justice for ourselves, we must have a government. (8) The farmer, for example, cannot be sure that the coal that keeps him warm in winter has been dug only in mines where proper safety appliances have been used to prevent the great loss of life among the miners unless the government makes certain wise laws and carefully inspects all of the coal mines. (9) The purchaser of food and other commodities cannot know whether the rates charged for freight by railways are just and fair, but the government may investigate this matter and fix rates that are proper.

(10) To sum up, the purpose of government, as we view it in our day, is to do those things which cannot be done well or justly

by individuals working alone, and to regulate the doings of private persons in such a manner as to improve the general standard of life, labor, and education. (11) The very essence of government, according to the democratic ideal, is coöperation or union of effort for the common good. (12) This does not mean that the individual should be less industrious, temperate, or virtuous, but that whenever or wherever we can accomplish better results or have great and beneficent work done more easily by uniting our efforts in the government, we should do so. (13) When the government builds a levee or regulates railway rates, it does not take away the courage or virtue of any citizens. (14) It simply does the things that the citizens, no matter how courageous or virtuous, cannot do without combining to do through a central committee, a bureau called the government. — BEARD, "American Citizenship." (*Slightly adapted*)

EXERCISE 5

MAKING SENTENCES SIMPLE, COMPOUND, AND COMPLEX

Make twenty sentences expressing thoughts suggested to you by the material quoted in this problem. If they make a connected paragraph, so much the better; but they need not do so. Label your sentences as simple, compound, or complex, and be ready to prove that your labels are correct. In class read some of your sentences aloud for others to classify as quickly as possible.

PROBLEM XII

EXPRESSING AN OPINION CLEARLY

Most of us like to tell other people our opinions, or what we imagine are opinions, and, since both in school and out of it we have many occasions to do so, it is well to learn the art of making such statements as clear as possible. First, however, ask yourself what an opinion is. Can you have an opinion as to the number of beans in a sealed glass jar? Should you say that you have an opinion as to the sum of eight and seven? What is the distinction between a *guess* and an *opinion*? Is it right to state opinions or guesses as if they were facts? Is it right to state indisputable facts as if they were matters of personal opinion; as, "I think six and one are seven"? In recitations have you ever heard people make remarks like this?

The distinction between guesses, facts, and opinions is important to all intelligent thinking and expression of thought, and it is especially important to every citizen of a democracy. An opinion is a personal judgment based upon good and sufficient reasons. If someone shows that the reasons are not good and sufficient, as they seemed to us, we shall, if we are honest in our thinking, revise our opinion. (What is the meaning of *revise*?) Opinions, then, are dependent upon our knowledge of facts. If we know few or no facts upon a subject, we have no right to an opinion about it; we have only a right to a guess.

But even the same facts may impress two people differently, may be differently interpreted, as is shown in a trial where the jury honestly disagree. So there may be genuine *differences of opinion*. Many so-called differences of opinion, however, are only differences of guesses or differences of ignorance and prejudices; and these would disappear if one or both of those disputing should ever once honestly study the facts. Have you ever seen an illustration of this truth in a quarrel or dispute over a game or over the solution of a problem? (Look up the derivation of *dispute*. What is the meaning of *indisputable*? the correct pronunciation of it?)

When we cannot learn the facts at first hand we must accept the statements of others, or dependable evidence which we may be able to find. To be able to judge what *is* dependable evidence will be important to you all your lives both in private and in public affairs.

Is the testimony of all persons equally valuable? Is everybody just as good an observer as anybody else? Would you accept without question the facts of a case as stated by a bitter enemy of the principal person involved? What different kinds of evidence can you think of that might supply facts about matters which you cannot observe for yourselves? Whose opinion would be valuable to you if you wish to consult another — that of the man who knows the facts or that of the one who does not? Whom would you consult about what ails your pony? your potatoes? your watch? your eyes? What do we mean by an *expert*? Who is good authority with regard to what the President said in his last message? with regard to the height of a mountain? the population of a city? the date of the birth of Columbus? your taste in books? Is a statement necessarily true because it appears

in print? because it is reported to us by ten people? Might all ten of those people have heard the same false rumor? Under what conditions are you justified in basing your opinion on that of somebody else?

EXERCISE 1

STATING YOUR OPINION OF WHAT AN OPINION IS

After answering to your satisfaction the questions suggested in the paragraphs above, try to state clearly what you think *opinions* really are. In doing so you will need to show what opinions are *not*, and how true opinions may be reached. Illustrate from your own experience or observation if you can. Try to make perfectly clear to others in a good oral paragraph your understanding of *opinion*. Plan carefully, and stick to your plan.

But before doing so discuss the meaning of the following words (can you spell them all correctly?):

knowledge	opinion	guess	truth
prejudice	judgment	fact	belief

EXERCISE 2

JUDGING THE VALUE OF AUTHORITIES

An opinion must be based upon known facts. If you were looking for facts about the invention of the phonograph, and read the two accounts given here, which authority would you follow? Why? What differences appear between the two accounts of the same thing? What facts does one give which the other omits and which yet might be true? In what respects do the accounts contradict each other? Is it safe to

base an opinion on *one* account of a man's life, for instance? What authority is best in matters of biography? What is meant by authority?

I

Edison said: "From my experiments on the telephone I knew of the power of a diaphragm to take up sound vibrations, as I had made a little toy which, when you recited loudly in the funnel, would work a pawl connected to the diaphram; and this, engaging a rachet-wheel, served to give continuous rotation to a pulley. This pulley was connected by a cord to a little paper toy resembling a man sawing wood. Hence, if one shouted: 'Mary had a little lamb,' etc., the paper man would start sawing wood. I reached the conclusion that if I could record the movements of the diaphragm, I could cause such records to reproduce the original movements imparted to the diaphragm by the voice, and thus succeed in recording and reproducing the human voice.

"Instead of using a disk I designed a little machine, using a cylinder provided with grooves around the surface. Over this was to be placed tin foil, which easily received and recorded the movements of the diaphragm. A sketch was made, and the piecework price, eighteen dollars, was marked on the sketch. If the workman lost, I would pay his regular wages; if he made more than the wages, he kept it. The workman who got the sketch was John Kruesi. I didn't have much faith that it would work, expecting that I might possibly hear a word or so that would give hope of a future for the idea. Kruesi, when he had nearly finished it, asked what it was for. I told him I was going to record talking, and then have the machine talk back. He thought it absurd. However, it was finished; the foil was put on: I then shouted 'Mary had a little lamb,' etc. I adjusted the reproducer, and the machine reproduced it perfectly. I was never so taken back in my life. Everybody was astonished. I was always afraid of things that worked the first time. Long experience proved that there were great drawbacks found generally before they could be made commercial; but here was something there was no doubt of."

No wonder that John Kruesi, as he heard the little machine repeat the words that had been spoken into it, ejaculated in an awe-stricken tone: "Mein Gott im Himmel!" No wonder the "boys" joined hands and danced around Edison, singing and shouting. No wonder that Edison and his associates sat up all night fixing and adjusting it so as to get better and better results — reciting and singing and trying one another's voices and listening with awe and delight as the crude little machine repeated the words spoken or sung into it.—WILLIAM H. MEADOWCROFT, "The Boy's Life of Edison"

II

After getting the idea of the phonograph, Edison called Krusei to him, showed him a rough sketch, and told him to build a model as quickly as he could. It was the custom for the model makers to be paid an agreed price for each piece, in this case eight dollars, which Edison marked on the drawing. Krusei promised not to rest till it was finished, as all the workers tried to keep up with the Wizard of Menlo Park, who often kept his chief assistants working with him for two or three days without rest. No one showed more tireless energy than Krusei, who could get along with as little sleep as Edison himself, becoming so absorbed in his work that he felt neither fatigue nor weariness. With an interest equaling his industry Krusei brought to Edison the clumsy model, which is now merely of historic interest. The cylinder, which was revolved by hand, was covered with tin foil to receive the impression.

Regarding the machine more as a queer toy than as a scientific wonder, Edison was not excited at receiving the model. He believed in it, but his foreman, a man named Carman, was so skeptical that he offered to bet a box of cigars it wouldn't work. Edison took the wager; then slowly turning the cylinder he spoke into the machine the first words of "Mary had a little lamb." Reversing the machine, Edison turned the cylinder slowly again, and out came the familiar words of the children's poem in the well-known voice of the inventor. More awed than astonished, those present were silent until Carman, pretending disappointment and disgust, exclaimed, "Well, I've lost a box of cigars!"

EXERCISE 3

EXPRESSING AN OPINION CLEARLY[1]

You probably have opinions of your own with regard to various school matters and everyday affairs. Choose some one of these opinions to make clear to others in a well-written editorial or other kind of explanation, first being sure that it is a real opinion and not a prejudice or a hasty guess. A study of the selection that follows will help you in making your opinion clear. It is an editorial from a school paper. What point does it make? Does the writer make his point clear? Does he seem to be convinced of the truth of what he says? Is he speaking from personal knowledge of the facts, without need of other authority? State the point of each paragraph and make an outline of each. Is the discussion adequate? Comment on the wording. (Is strewing papers around an "act of violence"?)

OUR RESPONSIBILITY

Every citizen of the United States has certain rights; the bill of rights of our state tells us "that we have a right to our lives, to our liberty, and to the property that we honestly acquired." It states that our body, health, and reputation shall be protected from injury, and likewise our property. Then the question comes, "What is our property?" We all have a share in the ownership of our churches, schools, parks, public buildings, and it is our duty to protect them. One of the first requirements for a good citizen is to observe the rights of others and help to protect public property. Each boy and girl that is helpful in this way is making the community better and is receiving good training himself.

The school board has paid a large sum of money for our school grounds and for maintaining the terraces around them. Sliding

[1] Expressing an opinion clearly may be part of a larger or group project. See Appendix G.

Courtesy of the *Red Cross Magazine*

SOWING SEEDS OF SAFETY

down these terraces is destructive to both grass and banks. We are sorry to say that there is a tendency in some careless children to do this; the sidewalks around the school are sometimes strewn with wrappers from candy; the value of the house on the corner is reduced because of the breakage of the windows; street lamps are broken by the children also. We are glad that all these deeds of violence are not done by the pupils of our school. We feel that Douglas School boys and girls should be the guardians of our community interests and create a sentiment against such acts of violence.

If it were not necessary to spend so much money for the protection of our buildings, parks, streets, and other public property, the same money might be spent in beautifying our city and providing public playgrounds; these are improvements which every boy and girl would enjoy, and surely our boys and girls will do their share in the suppression of these careless and thoughtless practices.

Perhaps the topics suggested here may give you appropriate subjects for one-paragraph editorials or discussions, and the picture may help. Back up your opinion with reasons and evidence which will make it clear to others. Do not try to make many points, but rather to make your strongest point very clear. If you quote authorities, quote the best.

1. We should be careful about crossing the streets, and guard younger children.
2. Monday is better for the weekly school holiday than Saturday.
3. Sunday is the best day of the week.
4. Planting in the dark or light of the moon has no effect on the crop.
5. A toad is an interesting pet.
6. The postal clerk has a hard job.
7. Our school needs a gymnasium.
8. We can raise enough money for a flag if we try.
9. There is one improvement needed in our town that we could help to get.

10. No one should keep a large dog in the city.
11. The best place to catch bass is ——.
12. The —— car is the most satisfactory moderate-priced car I know.
13. Peanuts can be successfully grown north of Mason and Dixon's line.
14. Everyone should make a persistent effort to improve his vocabulary.
15. Words are interesting things.
16. The pitcher is the most important man on the team.
17. Growing onion sets is a profitable use for a small plot of ground.
18. —— is a better actress than ——.
19. Monthly reports of grades are helpful to pupils.
20. It is harder to study at home than at school.

One of the most important helps to clearness and impressiveness is the use of good *sentences*. You have now studied many ways of improving sentences. What are some of them? Do you habitually look over your written work to see whether you can make the sentences clearer and more effective? What do you find are some of your greatest faults?

As you get beyond the grossest grammatical blunders you will probably be most liable to two kinds of weakness in sentences: *monotony* and *indefiniteness*. What is monotony? What is the derivation of this word? Does a wide vocabulary help to overcome this fault? Is repetition of words the only way of making sentences monotonous? Are you overcoming the habit of making all sentences on the same pattern and stringing them together with *and's*? What part of speech causes more indefiniteness than any other? May nouns and verbs also be indefinite instead of precise and picturing? May a sentence be indefinite because the thought

is not distinct in the mind of the speaker or writer? What do a good memory and a vivid imagination have to do with definiteness? Is a speaker sometimes indefinite because he is insincere? Prove your points.

EXERCISE 4

IMPROVING OTHER PEOPLE'S SENTENCES

Since it is easier to see other people's faults than our own, it is well to criticize and correct some sentences selected to exhibit certain faults — more of them to the square inch than you will find in the ordinary run of sentences in your own writing. The value of such an exercise is little, however, unless you apply to your own work your increased skill in finding such faults.

Do the sentences below make the writer's opinions clear and impressive? Are they interesting? Find and correct the indefiniteness and monotony, as well as the grosser mistakes in grammar, punctuation, capitalization, spelling, and choice of words. Are all statements accurate? sincere? Give your reasons for every improvement you make.

1. The subjects I like best is history and literature. There is also many important wars that interest me.

2. My favorite study is History because there are exciting places in it. Especially in ancient history. While we were studing Rome there were many battles under brave leaders such as Pompay and Julius Ceaser.

3. History is interesting and learns one the real History of the land we live in. If there were no History book how could we find who settled America first. History books tell when all the great men and all the old settlements were.

4. I like grammar best because you have to work and not lay around. It gives the parts of sentences so when you want to say

something to somebody you won't make a mistake. You can get up and give the essential parts of the sentence just what I like to do.

5. I like arithmetic the best not only that I like it but because it is easy. Arithmetic is a very interesting subject of school. Which I don't think I should want to miss. But am not very good in it I still like it the same as if I was very good. Therefore I intend to stay with Arithmetic.

6. I like Arithmetic best because it helps most in life What could you do if you were in a store and couldn't work additional problems. You wouldn't be in there very long. Or if you couldn't add and subtract quickly and you didn't have any small change and took a five dollar bill up town to get a small article that cost maby five cents you would get cheated out of five cents or more easy.

7. Grammar and literature are very easy but one has to pay attention if he wishes to understand it, Then too there is the easy connection in grammar. If you understand the first part you can't hardly help understanding the second.

8. If any of us ever wished a job in any kind of a store, the first thing they would notice would be if we could figure, I we were in a grocery store and some lady would bring in five an a fraction pounds of butter and wanted to take it out in trade, arithmetic would in that case would come out handy. We also could be cheated in money. If we didn't no what was coming to us. Why many people don't know how old they are.

Often you wish not only to make clear what your opinion is but to convince your hearer or reader that your opinion is right.[1] The second purpose depends upon the first; you cannot convince without first making clear your point. But clearness is not enough.

[1] Expressing an opinion convincingly may well be made part of a larger project. See Appendix G.

Perhaps someone at some time has convinced you that he was right in an opinion. How did he do it? Probably by appreciating your point of view, tactfully interesting you in his, and telling you clearly the reasons why he thought as he did. An old saying is worth remembering:

A man convinced against his will
Is of the same opinion still.

If your hearer is open-minded, and right is on your side, all you need do to convince him is to set forth your reasons clearly and fully; but if your hearer is prejudiced you have a harder task.

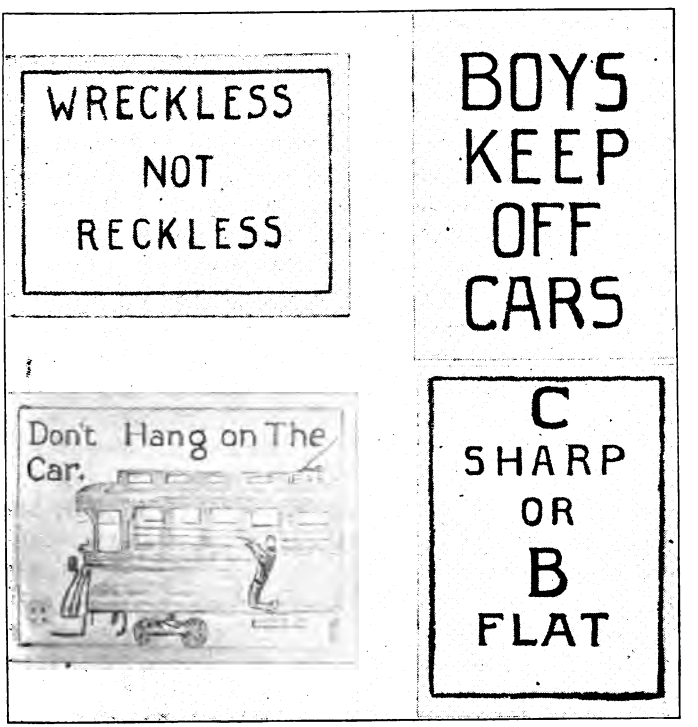
EXERCISE 5

CONVINCING YOUR HEARERS

If there is in the class a real difference of opinion with regard to some one of the questions suggested below, or with regard to any other matter about which you *have* real opinions, discuss such a subject together, trying to convince your hearers that your opinion is right. To do so you must make clear why you think as you do, you must enter into the other person's point of view and meet him where he is, you must not overstate or exaggerate your facts or antagonize your hearers in any way to arouse their prejudices. Everyone in the class will try to be open-minded, to listen in order to understand, and to give up his own opinion gracefully if he is really convinced that he is mistaken.

Plan with unusual care for the best choice and arrangement of points. Of course everyone will try to make himself understood by speaking distinctly. Drill for a minute on an articulation exercise (see Appendix B). Try to speak in better sentences than ever before, without any monotony or indefiniteness.

Here is a talk given by an eighth-grade boy before his class in St. Louis. Study it carefully as suggestive for your own expression of an opinion. Is it clear and definite? Would it



POSTERS MADE BY ST. LOUIS CHILDREN

convince the young listeners that the point made is worth paying attention to? What is the plan and outline? What especially good details are given? This little speech was taken down by a stenographer exactly as spoken. Comment on the clearness and variety of the sentences used.

Do you read the newspapers? Have you noticed how many accidents happen daily that might be avoided? Not one day passes but someone is either seriously hurt or meets death simply through carelessness. We used to think that accidents were necessary, but now we know that it is not only our duty to prevent them but it is our duty to do so wherever it is possible.

Someone might ask, "What can I do? How can I help to promote safety?" Your teachers have given you safety rules which you should follow. Knowing them is not enough. You must always use them. If the simple rule ALWAYS BE CAREFUL be followed on the street, in the home, and at school, what a number of accidents might be avoided. We should be constantly on the alert, not only in regard to our safety but in regard to the safety of others.

I am afraid some of us do not realize how important this safety movement really is. Let me quote you some statistics to prove to you the seriousness of the matter. We think that the number of deaths in our army was great. Yes, it was great, sixty thousand. But think of it: in the year nineteen hundred seventeen, seventy-five thousand lost their lives through accidents, fifteen thousand more than in this great war. It is also estimated that one out of every eight persons in the United States is injured yearly. And when we know that war's casualties were necessary, while those accidents were not, will we sit by without an effort to reduce that number? Think of your own family. Would you want one of them crippled for life, possibly through your negligence? It is a fact that the greatest number of accidents occur in the home and on the street. Out of twenty-nine thousand accidents in Chicago, fifteen thousand occurred in the home.

Thousands of others will meet a similar fate unless we all unite to free the country of avoidable accidents. By the combined efforts of men, women, and children we won this war on autocracy. By the combined efforts of all of us we shall win this great war on accidents.

1. Examinations are not worth the energy that they cost.
2. —— is the most economical car to run.

3. Girls as well as boys should learn woodwork and mechanical drawing.

4. Boys as well as girls should study cooking and the principles of food selection.

5. There is no truth in the "thirteen" superstition.

6. Boys and girls should not drink tea or coffee.

7. The pupils of our school have too many outside interests.

8. A cat is a more interesting pet than a dog — if it's the right cat.

9. Every pupil who possibly can should stay in school at least one year more.

10. A boy (or girl) who is working should use his wages as he pleases.

11. It does not pay to go to high school.

12. It pays to go to college, even if one must borrow money.

13. It is not wise in youth to borrow anything.

14. The study of grammar helps (does not help) in the expression of our own thoughts.

15. —— is the best variety of corn (climbing rose, pear, etc.) to grow in this region.

16. We should go to see only such moving pictures as are recommended by somebody who knows values.

17. A boy or girl of fourteen should be able to enjoy Dickens.

18. Some knowledge of color value is of importance to nearly everybody.

19. The school should (should not) be the center of good times as well as of learning.

20. Public-school music has done a great deal for me.

21. Time spent in good school sports is as profitable in education as any other time.

22. Hiking is the best outdoor sport.

23. Our Sundays should be regulated by law.

24. America should restrict immigration.

EXERCISE 6

EXPRESSING AN OPINION CLEARLY AND CONVINCINGLY IN A LETTER

If you have a friend with whom a difference of opinion has arisen, if you feel that your school has need of something which the board of education or the directors ought to know about, if you think that some change should be made in the regulations governing games, if you have found a good thing which you want to recommend to a friend who may not have heard of it, if you think differently from your father or mother in regard to some question of schooling or recreation, write a letter stating *your* opinion as clearly and as convincingly as you can. Plan carefully, pack all you can into each sentence, yet make each sentence short and pointed, — let every word count. Do not scatter miscellaneous remarks like a Roman candle spurting fire ; find your target, aim, and shoot straight. Say enough, cite enough facts and evidence to show that you have a real opinion and not merely a guess, a prejudice, or a " snap judgment." You may find good use in some of your sentences for adverb clauses introduced by *because, since, for, if, although, so that,* etc. Coördinating conjunctions cannot make these meanings clear.

Instead of writing this letter to a friend, you may prepare an " open letter " to be published in your school or town paper.

Study the letter on the following plates as suggestive for your own. Why is it clear and convincing ? Do you think the author was anxious to write to Betsy, or that he made the best of a necessity ? Can you suggest any improvements on the letter ? Comment on the form.

Harrison, Iowa,

November 6, 1919.

Dear Betsy,

Hello! What is the matter? You look as though you couldn't laugh at a dry joke. I thought I'd catch you with a spell of homesickness on. I guess all you need is someone to cheer you up a bit. Oh, yes, I'm all right The school work seems to be good for me. I had a letter from Sister Kate the other day. She said she missed you so much.

Have you read "Ivanhoe" by Scott? You haven't! Well, no wonder you have time

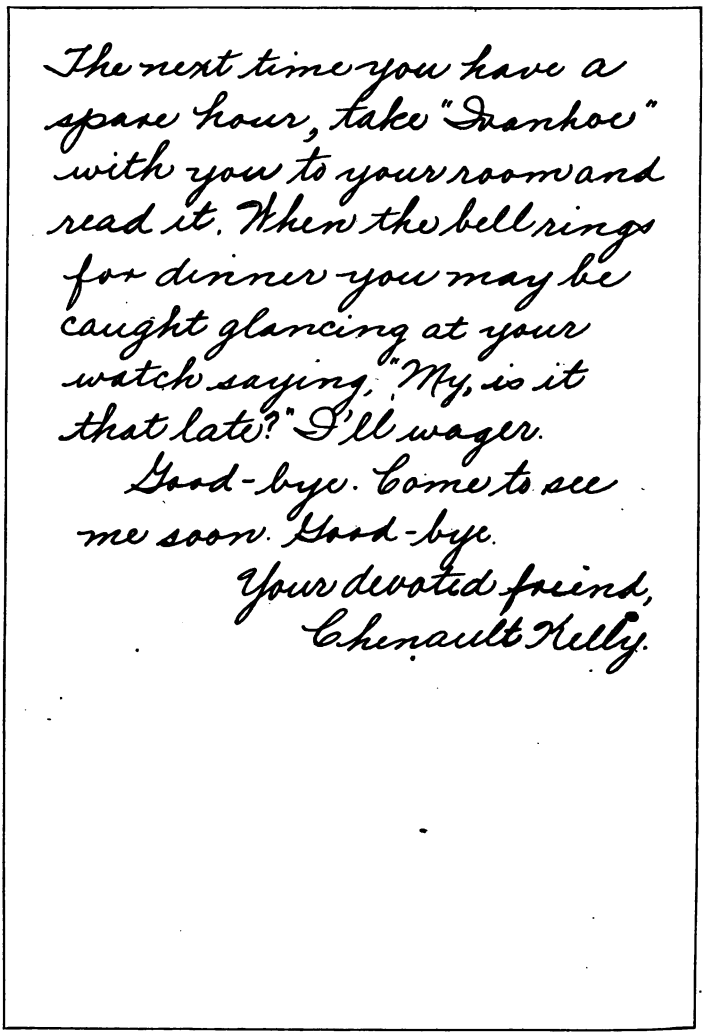
PLATE I, *A*

to feel blue! All you need is a good book to read during this and every other spare hour; one that will scatter all thought of home for the time being. "Ivanhoe" is not very interesting toward the first part of the story, but you read faster when you find the beautiful Jewish maiden, Rebicca, defying the Templar. Poised on the top of the tower she is prepared to fling herself over castle walls to death upon any intrusion of the Templar. Again the cares of the day are for a while for

PLATE I, *B*

gotten while we visit one of the tournaments of olden days. Scott describes so well the array of colors, produced by the king's train and glistening shields and bright banners. We become as excited as we do at a foot-ball game of to-day. How surprised you are when the secret of Ivanhoe's where abouts is revealed! I should like to go on and tell you more about it, but I hope that you will get the book and read it soon. You have no idea what a good book like "Ivanhoe" will do to a spell of homesickness.

PLATE I, *C*


The next time you have a spare hour, take "Ivanhoe" with you to your room and read it. When the bell rings for dinner you may be caught glancing at your watch saying, "My, is it that late?" I'll wager.

Good-bye. Come to see me soon. Good-bye.

Your devoted friend,

Chenault Kelly.

PLATE I, *D*

PROBLEM XIII

REVIEWING

EXERCISE 1

TESTING IMPROVEMENT IN SPEAKING TO THE CLASS

Choose any topic in which you are interested, a topic small enough to be made interesting to others in four or five minutes. It may be an adventure of your own, a scene that you have felt and remembered, a person that has attracted your attention. It may be a process that you can explain to your classmates, or an improved way of doing something which most of them attempt. It may be an opinion dear to you, or a suggestion for practical patriotism.[1] Let it be a new topic, one that you have not spoken or written about before this year; the choice of it will test your ability to select an interesting and worth-while subject.

Think of the first oral theme that you gave in this class and of all that you have learned since then. What have been your particular difficulties? How have you overcome them? Let this last oral theme of the term prove your progress. What are the principal points for you to keep in mind as you plan and work out and present this composition?

As the themes are given in class, let each hearer grade them on a scale of 5, letting 1 indicate what you consider

[1] See the paragraphs quoted in Exercise 2 and also the pictures opposite them.

the best, 4 just worthy of passing, and 5 a failure: Make definite notes in criticism. The teacher or a committee from the class can then make out the composite grade given by the whole class and the general criticisms offered, and give these to each speaker for his encouragement and future guidance in working at composition. Perhaps you will want the best of these themes written out afterwards for your class paper.

EXERCISE 2

REVIEWING SENTENCE STRUCTURE AND CLASSIFICATION

Classify the sentences in the following paragraphs and analyze them as far as you are able, both by diagrams and by good oral and written paragraphs.

The place to begin beautifying the community is in the home. The citizen who is careless about the appearance of his own house is almost sure to have little interest in the appearance of the rest of the community. A home that is unsightly takes away from the enjoyment of all who see it. The first essential to beauty is neatness and orderliness; but the citizen who takes pride in his home will do much besides keeping the premises clean and orderly. He will plant grass to take the place of bare ground or weeds. There is almost always a spot for vines and flowers to grow, if it is only in window boxes. Wonderful transformations have often taken place, even among the crowded dwellings in the heart of cities, by the introduction of vines over the fences, of a flower bed in a small backyard, of boxes of growing plants at the windows. The practice of thus adorning the dwelling place is contagious, and spreads from house to house and from neighborhood to neighborhood. One well-kept lawn in a neighborhood is followed by others, until whole squares and whole streets present an unbroken view of beauty.

BEFORE

AFTER

Children can do much toward making the community beautiful in this way. In Cleveland there is a Home Gardening Association, working chiefly through the school children, which has transformed home yards, school grounds, and vacant lots from barren and disorderly spots, in many cases, into beautiful flower and vegetable gardens. In most phases of community life people usually think that active citizenship is for men and women; but in the beautifying of the community, in which a high type of citizenship can be shown, the children may take an active and prominent part, and are doing so in many communities. — DUNN, "The Community and the Citizen." (*Slightly adapted*)

Perhaps the paragraphs quoted in this exercise may have given you a practical suggestion of something to do in your town or your school.

EXERCISE 3

SUMMING UP THE FACTS OF GRAMMAR LEARNED THUS FAR

A. Make together an outline of the principal topics in grammar that you have studied thus far, and recite topically on this outline in good oral paragraphs.

B. Write a single well-planned paragraph, clear and full, on one of the following topics. These topics may be distributed by lot, so that all are sure to be covered, and one treatment of each may be read in class. Let this written paragraph be a proof that you have learned much of the art of clear composition as well as the grammatical facts.

1. Kinds of Sentences.
2. How the Comma Helps to Show Coördination.
3. Some Queer Sentences I Have Met.
4. The Value of Adjuncts.
5. Sentence Patterns.

6. How Adjuncts Save *And's*.
7. The Order of Sentence Elements.
8. Objects.
9. Some Troublesome Verbs.
10. The Analysis of an Interesting Sentence.
11. Pronouns.
12. Kinds of Predicate Elements I Have Found.
13. Characteristics Predicated.
14. Applications of Grammatical Knowledge to Composi Work.
15. My Chief Grammatical Enemies.
16. How I Thought Out a Hard Sentence.
17. Negatives.
18. The Linking Element.
19. Dangerous Words.
20. Proper Nouns.
21. *And:* Its Use and Abuse.
22. Right and Wrong Coördination.
23. What I Don't Know about Sentences.
24. Time in Sentences.
25. How to Classify a Sentence.
26. Verb Phrases.
27. Words Written with Sentences but Not Parts of Them.
28. How Grammatical Use Depends upon Meaning.
29. Derivations of Some Grammatical Terms.
30. The Importance of Verbs.

EXERCISE 4

REVIEWING WHAT HAS BEEN LEARNED OF THE ART COMPOSITION

A. Bring to class ten fair, clear, and sensible questi on matters of composition discussed during the year, eacl which may be correctly answered in a single *word* or *phr*

and play with these a game[1] similar to a spelling match. Do not forget to include facts about letter-writing, punctuation, and capitalization.

B. Sum up in a good oral paragraph what you consider the most important things you have learned this year about the art of composition. Let your paragraph prove that you have learned them!

C. Make a list of ten topics similar to the ones on grammar given in Exercise 3, your topics to be suitable for single-paragraph themes about themes.

D. Make a test outline of a lesson to be recited in another course, to prove your mastery of good coördination and of good form in outlines.

E. Put on the board sentence plans like those on page 31 and see who can quickly fill them in with the most interesting sentences, in which every word counts.

F. Spell correctly all the words in your individual spelling lists for this term.

EXERCISE 5

TESTING PUNCTUATION AND CAPITALIZATION

The sentences below will test your knowledge of capitalization and punctuation, will review all that you know about them, and also will give you practice in punctuating broken quotations. Perhaps previous instruction, or observation of conversation in books, has already taught you the new point here.[2] It is simply this:

Rule 9. *If unquoted words break into a quoted sentence separate them by commas from the quoted words on both sides.*

[1] See the game described in Book I, Problem XVI, Exercise 4.

[2] The rule was given informally and less specifically in Book I. See Appendix C, II.

(Notice that a broken quotation calls for *two* sets of quotation marks. If the unquoted words come between two sentences quoted from the same speaker, they may be written with either sentence, according to the rules already learned. They are generally written with the first one.) Illustrations: "Come down, my lad!" shouted the officer. "They have seen you. I don't want anything more. Come down." "What are you doing here?" the officer asked him. "Why did you not flee with your family?" "Wait a moment," the boy exclaimed, "until I take off my shoes!"

A. Fill in these blanks with sensible sentences or parts of sentences, and explain the punctuation of your resulting quotation. *C* means capital, you remember, and *s* means small letter.[1]

"(C) ——," he said, "(s) ——."
"(C) ——," he said, "(s) ——?"
"(C) ——," he said, "(s) ——!"

"(C) ——," he said. "(C) ——?"
"(C) ——?" he said. "(C) ——."
"(C) ——!" he said. "(C) ——!"

B. Punctuate and capitalize this conversation correctly, and give convincing reasons for your opinion in case anyone questions your decision about any sentence.

lets pretend, suggested harold, that were cavaliers and roundheads; and you be a roundhead

well then he began afresh lets pretend were knights of the round table; and (with a rush) ill be lancelot

what is it inquired charlotte, sitting up and shaking out her curls

i stood spell-bound for a moment longer, and then with a cry of "soldiers" i was off to the hedge, charlotte picking herself up and scurrying after

[1] See similar diagrams for unbroken quotations, Book I, pp. 249 and 250.

is there going to be a battle panted harold, hardly able to keep up for excitement

of course there is i replied were just in time come on

will they be indians inquired my brother (meaning the enemy) or roundheads or what

i reflected. harold always required direct straightforward answers — not faltering supposition they wont be indians i replied at last; nor yet roundheads. there have nt been any roundheads seen about here for a long time theyll be frenchmen. — KENNETH GRAHAME, "The Golden Age." (*Adapted*)

C. Here is a poem by James Russell Lowell which might have been written today, with its word of universal brotherhood and freedom. Learn it by heart if you like it. (What is meant by "yearning spirit"? to be spanned in "scant borders"? "sorrow's gyves"?) Write it, either from memory or from dictation, noting the punctuation and explaining by rule each mark that you have studied. (The use of the comma and dash to set apart words that interrupt the thought is rather peculiar.)

THE FATHERLAND

Where is the true man's fatherland?
  Is it where he by chance is born?
  Doth not the yearning spirit scorn
In such scant borders to be spanned?
O yes! his fatherland must be
As the blue heaven wide and free!

Is it alone where freedom is,
  Where God is God and man is man?
  Doth he not claim a broader span
For the soul's love of home than this?
O yes! his fatherland must be
As the blue heaven wide and free!

Where'er a human heart doth wear
  Joy's myrtle-wreath or sorrow's gyves,
  Where'er a human spirit strives
After a life more true and fair,
There is the true man's birthplace grand,
His is a world-wide fatherland!

Where'er a single slave doth pine,
  Where'er one man may help another, —
  Thank God for such a birthright, brother, —
That spot of earth is thine and mine!
There is the true man's birthplace grand;
His is a world-wide fatherland!

JAMES RUSSELL LOWELL

PROBLEM XIV

MAKING AN ACCOUNT OF THE DAYS INTERESTING IN JOURNAL OR LETTER

You should have learned by this time to tell a short story with a single point,[1] and you will probably have further opportunity to write a story of this sort. Even more useful to you, because you will always be writing letters that give accounts of your experiences, is the *history* or *chronicle* kind of story. This kind, instead of marching straight to a goal, goes loitering along, making the most of every little interesting incident or scene by the way, and finally stopping because time is up. "Robinson Crusoe" is this sort of story; so is any account of a trip or an expedition (can you think of any such story that you have read?); so is a diary, a biography, or the history of a period or a nation or a dog or a pencil — any account that depends only on following someone or something for a certain length of time. *Chronos*, the Greek word for "time," is the root of the word *chronicle*; and the order of details in a chronicle is *chronological*. Two of the most interesting and useful sorts of chronicles for you are journals and letters.

The most important thing for you to remember in telling this kind of story is the same thing that you have been trying to put into your speech and writing ever since the beginning of the seventh year, — and perhaps before, — namely,

[1] See Problem II especially.

interesting details. Which of all the many characteristics of each thing you mention is most important for your purpose? Try to choose every detail with your imagination wide-awake and your memory in good working order, and then to choose words that will be sure to make others realize what you see and hear in imagination. (See Problem XVI.)

EXERCISE 1

STUDYING AND WRITING SOME SELECTIONS FROM A JOURNAL[1]

Have you ever kept a diary or a journal? Such a record is useful in many ways, and it is fun to read in later years. A journal is more detailed than a diary and needs room for the expression of thoughts and feelings. Any blank book with a firm binding and good paper will do to keep your record in.

What do people record in diaries and journals? Any kinds of events or thoughts that interest them. Some diaries are chiefly records of happenings out of doors, some are full of people and doings of people, some are full of the thoughts and feelings that the days bring. Of course many of these records would be too intimate to use for the English lesson in school, but they may give excellent training in expression every day if they are sincere and vivid. Even if you do not care to start a permanent diary or journal, you will find it helpful to keep a record of a few days and to talk over these records together; if you do go on with them afterwards, the class discussion will give you hints for improvement. Remember that your diary is for two purposes: for reference — to

[1] See also Opal Whiteley's "The Journal of an Understanding Heart."

help you remember — and for training yourself to notice and record the significant things in the days. The test of what to put down is *interest* — the interest of each detail for its own sake.

Louisa M. Alcott and her sisters were required to keep journals, and we have some samples of Louisa's records beginning when she was ten years old. On her eleventh birthday her mother wrote in her book:

> Dear Louy, — Your handwriting improves very fast. Take pains and do not be in a hurry. I like to have you make observations about our conversations and your own thoughts. It helps you to express them and to understand your little self. Remember, dear girl, that a diary should be an epitome of your life. May it be a record of pure thoughts and good actions; then you will indeed be the precious child of your loving mother.

This is as good a definition of a diary as could be given. If you do not know what it means, look up the word *epitome* in a good dictionary and notice the pronunciation as well as the meaning.

Here are some days from Louisa M. Alcott's journal when she was twelve and thirteen years old. See what kind of girl she records in this epitome of her life. What traits do you find expressed? What different kinds of details does she give? What do these show that she is interested in? Do you agree with her that she is old for her age? How does she compare with the somewhat older Jo in "Little Women"? Write from dictation, or copy, one or more of these entries as your teacher may direct, putting it into such form as you think appropriate for a journal. The first entry illustrates a variety of small matters of good form. Explain each capital and mark of punctuation. Are the abbreviations in good form for a diary?

January, 1845, *Friday*, — Did my lessons, and in the P.M. mother read "Kenilworth" to us while we sewed. It is splendid! I got angry and called Anna mean. Father told me to look out the word in the Dic., and it meant "base," "contemptible." I was so ashamed to have called my dear sister that, and cried over my bad tongue and temper.

We have had a lovely day. All the trees were covered with ice, and it shone like diamonds or fairy palaces. I made a piece of poetry about winter:

> The stormy winter 's come at last,
> With snow and rain and bitter blast;
> Ponds and brooks are frozen o'er,
> We cannot sail there any more.[1]

CONCORD, *Thursday*, — I had an early run in the woods before the dew was off the grass. The moss was like velvet, and as I ran under the arches of yellow and red leaves I sang for joy, my heart was so bright and the world so beautiful. I stopped at the end of the walk and saw the sunshine out over the wide "Virginia meadows."

It seemed like going through a dark life or grave into heaven beyond. A very strange and solemn feeling came over me as I stood there, with no sound but the rustle of the pines, no one near me, and the sun so glorious, as for me alone. It seemed as if I *felt* God as I never did before, and I prayed in my heart that I might keep the happy sense of nearness all my life.

March, 1846, — I have at last got the little room I have wanted so long, and am very happy about it. It does me good to be alone, and mother has made it very pretty and neat for me. My work-basket and desk are by the window, and my closet is full of dried herbs that smell very nice. The door that opens into the garden will be very pretty in summer, and I can run off to the woods when I like.

[1] In the original journal there are three more stanzas.

I have made a plan for my life, as I am in my teens, and no more a child. I am old for my age, and don't care much for girls' things. People think I'm wild and queer; but Mother understands and helps me. I have not told anyone about my plan; but I'm going to *be* good. I've made so many resolutions and written sad notes, and cried over my sins, and it doesn't seem to do any good! Now I'm going to *work really*, for I feel a true desire to improve, and be a help and comfort, not a care and sorrow, to my dear mother.

EXERCISE 2

STARTING A DIARY OR A JOURNAL

You have perhaps heard of the boy whose mother asked him to keep a diary of his vacation days. The first day he had such fun that he was tired out by bedtime, and all he could think of to put in his diary was, "Got up and washed, and went to bed." After that the record was blank. Perhaps some of you will take no more interest in keeping news of your doings to look over in future years than this boy did; but others of you may like to start a diary or a journal if you have not already done so. If so, make up your minds to keep a record of which you will be proud — interesting, accurate, in good form, and, above all else, sincere.

Keep this journal for a week or a month and then bring to class and share with each other the chronicles of some of the most interesting days, those which you don't mind letting others hear. People who are interested in observations of things outdoors will perhaps have the happiest time with their diaries and bring the most to the other members of the class. Accurate first-hand notes on the seasons, migration of birds, habits of living things, flowers discovered, and other natural phenomena may be really valuable to

you in many ways. It will be helpful, too, to keep a record of your reading, and even to copy sentences that you like to remember, as Louisa Alcott sometimes did.

If you prefer, you may write an imaginary diary of a pet or of some other animal. The part of a dog's diary given here may be suggestive. Is the point of view of the dog well kept?

A Dog's Diary

Nov. 29 — Today is a good day to start a diary so here it goes. My name appeared in public for the first time this month. It was in a story that my master wrote in the *Park School Journal.*

Dec. 1 — I forgot all about that diary yesterday, but nothing of importance happened except that I chased a cat and got scratched for my pains.

Dec. 4 — I got into a fight with a spaniel and I licked him.

Dec. 8 — I crept up on a sparrow and jumped for him, but didn't get any reward except a feather.

Dec. 11 — My master had a roast for dinner and it stood on the kitchen table. I had never been told not to take a roast; so I jumped up and got it. Just then my master's mother came in and took it away from me. I didn't get any supper that night.

Dec. 25 — My master tied a red ribbon on my collar, but I scratched it off. He tied another on; he had a very determined look, so I let it alone. I received enough to eat today to last me for a week. I got three turkey bones. It seems to me that they don't care much if I did take that roast, but I'm not going to take any chances.

January 1 — I made some resolutions today:

Not to fight on Sundays.

Not to bark at bobs.

Not to scare the grocery man, because I don't get so much to eat when I do.

Not to chase cats or birds until next summer.

January 1 — I broke my first resolution today. I got into a fight.

January 15 — It 's too hard to keep my resolutions. I've broken every one except the last.

March 9. It 's too much work to keep up this diary, so I'm going to stop today.

[Signed] Jim

EXERCISE 3

ANALYZING SENTENCES THAT CHRONICLE A BOY'S FEELINGS

The following sentences give a live account of the feelings of a boy nearly a century ago. What good details and vivid words help to make the experiences real to you? Classify the sentences and find the essential elements of each and the adjuncts of these. (The next to the last sentence of the second paragraph is probably too difficult for you.) Use diagrams for some of them.

Note any new words that you think worth adopting. The paragraphs are taken from "Tom Brown's School Days," a book which follows the adventures of an English boy at Rugby, one of the most famous boys' schools in the world, three quarters of a century ago. You — girls as well as boys — will find the life at this old English school interesting and different; get the book in the fine illustrated edition, if you can, for this will explain many customs to you.

TOM GOES TO RUGBY

I sometimes think that you boys of this generation are a deal tenderer fellows than we used to be. At any rate, you're much more comfortable travellers, for I see every one of you with his rug or plaid, and other dodges for preserving the caloric, and most of you going in those fuzzy, dusty, padded first-class carriages [coaches on a train]. It was another affair altogether, a dark ride on the

top of the Tally-ho, I can tell you, in a tight Petersham coat, and your feet dangling six inches from the floor. Then you knew what cold was, and what it was to be without legs, for not a bit of feeling had you in them after the first half-hour. But it had its pleasures, the old dark ride. First there was the consciousness of silent endurance, so dear to every Englishman — of standing out against something, and not giving in. Then there was the music of the rattling harness, and the ring of the horses' feet on the hard road, and the glare of the two bright lamps through the steaming hoar frost, over the leaders' ears, into the darkness; and the cheery toot of the guard's horn, to warn some drowsy pikeman or the ostler at the next change; and the looking forward to daylight; and last, but not least, the delight of returning sensation in your toes.

Tom's First Morning at Rugby after His First Football Game

There he lay, half-doubtful as to where exactly in the universe he was, but conscious that he had made a step in life which he had been anxious to make. It was only just light as he looked lazily out of the wide windows, and saw the tops of the great elms, and the rooks circling about and cawing remonstrances to the lazy ones of their commonwealth before starting in a body for the neighboring ploughed fields. The noise of the room-door closing behind Bogle, as he made his exit with the shoe-basket under his arm, roused Tom thoroughly, and he sat up in bed and looked around the room. What in the world could be the matter with his shoulders and loins? He felt as if he had been severely beaten all down his back, the natural results of his performance at his first match. He drew up his knees and rested his chin on them, and went over all the events of yesterday, rejoicing in his new life, what he had seen of it, and all that was to come. — Thomas Hughes, "Tom Brown's School Days"

EXERCISE 4

MAKING A CHRONICLE OF SEVERAL DAYS INTERESTING IN A LETTER

A chronicle in a letter differs from one in a journal or diary in that it needs more details to make interesting and real to another person what you are doing and seeing. One little hint may bring many other details to your own mind, but the same hint would not be enough to let your friend share your experiences with you. Then, too, your choice of what to tell will be governed partly by your friend's interests, and not entirely by your own. Details interesting *in themselves* and vivid words to make these details real are nowhere more needed than in such a chronicle.

Write a letter to a member of the family at home, as if you were off on a trip; or write to a friend who has gone away; or imagine yourself in some distant part of this country, or in another country that you have studied or read about, and write to a classmate at home. Your letter may be in the form of a journal, written from day to day, or it may be a chronicle of a trip upon which you look back. Be sure that it is perfect in form, as well as interesting in contents.

A study of the following letter may help you. It is from Phillips Brooks to his niece. Has the writer chosen an interesting day to enlarge upon? What good details and words do you find? Why is the last paragraph put in?

Jeypore, January 7, 1883

My dear Gertie,—

I wish you had been here with me yesterday. We would have had a beautiful time. You would have had to get up at five o'clock, for at six the carriage was at the door, and we had already had our breakfast. But in this country you do everything you can

very early, so as to escape the hot sun. It is very hot in the middle of the day, but quite cold now at night and in the mornings and evenings. Well, as we drove into the town (for the bungalow where we are staying is just outside), the sun rose and the streets were full of light.

The town is all painted pink, which makes it the queerest-looking place you ever saw, and on the outsides of the pink houses there are pictures drawn, some of them very solemn and some very funny, which makes it very pleasant to drive up the street. We drove through the street, which was crowded with camels and elephants and donkeys, and women wrapped up like bundles, and men chattering like monkeys, and monkeys themselves, and naked little children rolling in the dust, and playing queer Jeypore games. All the little girls, when they get to be about your age, hang jewels in their noses, and the women all have their noses looking beautiful in this way. I have got a nose jewel for you, which I shall put in when I get home, and also a little button for the side of Susie's nose, such as the smaller children wear. Think how the girls at school will admire you.

Well, we drove out the other side of the queer pink town, and went on toward the old town, which they deserted a hundred years ago, when they built this. The priest told the rajah, or king, that they ought not to live more than a thousand years in one place, and so, as the old town was about a thousand years old, the king left it; and there it stands about five miles off, with only a few beggars and a lot of monkeys for inhabitants of its splendid palaces and temples. As we drove along toward it, the fields were full of peacocks and all sorts of bright-winged birds, and out of the ponds and streams the crocodiles stuck up their lazy heads and looked at us.

The hills around are full of tigers and hyenas, but they do not come down to the town, though I saw a cage of them there which had been captured only about a month and were very fierce. Poor things! When we came to the entrance of the old town, there was a splendid great elephant waiting for us, which the rajah had sent.

He sent the carriage too. The elephant had his trunk and head beautifully painted, and looked almost as big as Jumbo. He knelt down, and we climbed up by a ladder and sat upon his back, and then he toiled up the hill. I am afraid he thought Americans must be very heavy, and I do not know whether he could have carried you. Behind us, as we went up the hill, came a man leading a little black goat, and when I asked what it was for, they said it was for sacrifice. It seems a horrid old goddess has a temple on the hill, and years ago they used to sacrifice men to her, to make her happy and kind. But a merciful rajah stopped that, and made them sacrifice goats instead, and now they give the horrid old goddess a goat every morning, and she likes it just as well.

When we got into the old town, it was a perfect wilderness of beautiful things, — lakes, temples, palaces, porticoes, all sorts of things in marble and fine stones, with sacred long-tailed monkeys running over all. But I must tell you about the goddess, and the way they cut off the poor goat's little black head, and all the rest that I saw, when I get home. Don't you wish you had gone with me?

Give my love to your father and mother and Agnes and Susie. I am dying to know about your Christmas and the presents. Do not forget your affectionate uncle

Phillips

PROBLEM XV

IMPROVING SENTENCES: RECOGNIZING ADJECTIVES AND ADVERBS AND USING THEM CORRECTLY

You have seen how important it is, if you wish to speak well, to know about verbs and pronouns. Next in importance to a knowledge of these words is a knowledge of adjectives and adverbs. Some of the most illiterate errors made are due to confusing these two kinds of words.

EXERCISE 1

RECOGNIZING ADJECTIVES

Define an adjunct; an adjective adjunct.

Show by the italicized words in the next sentence that nouns, pronouns, and verbals may be used as adjective word adjuncts. "The *water* lilies *hanging* from *my* blue *wall* vase came from *Mr. Hodgen's* pond." You know these three kinds of words so well that you should not make a mistake in identifying them. Define each.

A. In the following sentences the adjective word adjuncts are italicized. Tell first what each is added to and why. Then sort them into four groups: nouns, pronouns, verbals, and other words.

1. Beware of *the young* doctor and *the old* barber.
2. He has changed *his one-eyed* horse for *a blind* one.
3. *A fat* kitchen, *a lean* will. (What sentence element is omitted in this proverb. How is the omission indicated?)

4. Tongue *double*, brings trouble. (Explain the comma.)

5. He 's *the best* physician that knows *the* worthlessness of *the most* medicines.

6. *Snowy* winter, *a plentiful* harvest.

7. Don't think to hunt *two* hares with *one* dog.

8. *An innocent* plowman is more worthy than *a vicious* prince.

9. *The old green* coach was rumbling along *the dusty* road that runs from Trenton to Newbern.

10. There was *one* passenger in *the* coach, — *a small dark-haired* person in *a glossy buff calico* dress.

11. *Her* hat, exhibiting *a* twist of *buff* ribbon and *orange porcupine* quills, was *an odd little vizard* cap of *white* leghorn.

12. She was perched uncomfortably on *the high*, *slippery* seat.

The "other words" are called *adjectives*.

Any word not a noun, a pronoun, or a verbal that is added to a noun or a pronoun is an **adjective**. Learn this definition. Then name all the adjectives in the sentences above, and prove each.

B. Adjectives, as you will see, can be used not only as adjuncts but also as one of the essential elements — the predicate element. The reason is that the predicate element is really a kind of adjunct, being *added to the subject substantive* by the linking verb. (Define a linking verb.) Any word used as predicate element that is not noun, pronoun, verb, or verbal is an adjective; for example, "The gentleman was unusually *tall* and *fine-looking*." Such adjectives may be called predicate adjectives. Define and illustrate a predicate noun, a predicate pronoun, a predicate verb or verb phrase, a predicate adjective.[1]

Select the predicate elements in these sentences and tell what part of speech each is. Prove that you are right.

[1] If the adjunct accusative has been taught, the point should be made here that adjectives may be used in this construction also. See Appendix E.

Classify the verbs as linking or predicate. Point out the adjectives used in other ways than as predicate element, proving each.

1. The air is cool and refreshing.
2. The wind was blowing hard last night.
3. John is the best speller in the class.
4. Mary makes the fewest errors in speech.
5. Twenty of the stars are much brighter than the others.
6. They are called stars of the first magnitude. (There is a second predicate element here. Can you recognize it?)
7. They are beautiful to look at, and should be familiar to you.
8. The mountains look cold and stern tonight. (Be careful here.)
9. At sunset they are warm and friendly.
10. A rose by any other name would smell as sweet. (Look carefully here. Can a rose smell?)

C. Find all of the adjective word adjuncts in the following sentences, not merely those that are added to an essential element. Tell which are adjectives. What adjectives do you find used as the predicate element? Prove every point that you make.

1. That bleak morning in December Mrs. Wiggs pinned the bedclothes around the children and made them sit up close to the stove, while she pasted brown paper over the broken windowpane.
2. It was a queer neighborhood, where ramshackle cottages played hopscotch over the railroad tracks.
3. Mrs. Schultz' front room looked directly into the Eichorn's kitchen.
4. The Wiggses' house was the most imposing in the neighborhood.
5. Its dignity was probably due to the fact that it had two front doors and a tin roof.
6. When the country house burned, one door had been saved.

7. Mrs. Wiggs and the boys brought it to the new home and skillfully placed it at the front end of the side porch.

8. The roof gave the house its chief distinction; it was the only tin roof in the Cabbage Patch.

9. Jim and Bill had made it of old cans which they picked up on the commons.

10. Responsibility rested upon Billy as lightly as the freckles on his nose.

11. Jim was usually solemn and anxious.

12. Mrs. Wiggs, in spite of all her hard times, was never discouraged.

D. Make a list of adjectives that might be used to describe the man, the horse, or the whole statue pictured opposite. See how many different adjectives the class can find.

EXERCISE 2

RECOGNIZING ADVERBS

Define an adverb adjunct.

Nouns and pronouns (but not verbals) [1] can also be used as adverb adjuncts. Prove this statement by the italicized words in the next two sentences. "The Mississippi at this point looks *miles* wide." (*Miles* tells how wide. What kind of word is *wide?*) "John's father will send *him* a new microscope."

A. The adverb word adjuncts in the following sentences are italicized. Group them under the three headings: nouns, pronouns, other words.

1. He rushed *breathlessly* into the kitchen.
2. Billy found his mother leaning *wearily* on the table.
3. She stood gazing *absently* across the yard.

[1] Many people say that verbals can be used as adverb adjuncts. In such a sentence as "Mary has gone *to get* a loaf of bread" they call *to get* a verbal. It is certainly not wrong to do so. The opposite view will be explained later; see Problem XVIII.

THE APPEAL TO THE GREAT SPIRIT
Cyrus E. Dallin, sculptor

4. He that speaks *much* is *much* mistaken.

5. He that can travel *well a-foot* keeps a good horse.

6. The moon will *not* be full until next week. (The word *not* makes the predication negative. It is, therefore, added to the predicating word, which is the verb *will*.)

7. John ran *home immediately* to tell *her* the good news.

8. Mary was, *perhaps*, a little better *yesterday*. (The word *perhaps* makes the copula express uncertainty. What word, then, is it added to? How else could the copula express uncertainty?)

9. He that drinks *fast*, pays *slow*.

10. *Well* done is better than *well* said.

11. He started *off* on the *very* hottest day in the year.

12. The reins lay *loosely* in his hands as he lolled *lazily back* in his seat and extended one foot and leg *luxuriously* over the dashboard.

13. Jack, *too* tired to walk *faster*, lagged *behind*.

14. The ice on the river is three *inches* thick.

15. Concealing a contagious disease in the home is *not* good citizenship.

16. A family that does so *certainly* endangers the health of others.

The "other words" are called *adverbs*.

All these different kinds of words that you have been studying — nouns, pronouns, verbs (which include verbals), adjectives, and adverbs — have the common name "part of speech." *Any word not a noun or a pronoun that is added to some part of speech other than a noun or a pronoun is an* ***adverb***. Learn this definition. Then name the adverbs in the sentences above, proving each by the definition.

B. Find all the adjectives and adverbs in the sentences below, giving convincing reasons for your opinions. (Remember that adjectives can be used as the predicate element.)

1. Jane deftly turned the richly browned omelet.

2. It was fully two inches thick and as light as cotton.

3. A rainy day is a very bad beginning for a County Fair week.

4. Suddenly a shrill whistle sounded; and the school and church bells began to ring loudly.

5. Dick took the piece of money up and examined it cautiously.

6. The little village grew gradually into a great city.

7. It was the fourth inning now, and two men on the opposing team had already been thrown out at first.

8. The low sun made the sea all purple and pinkish, with golden lights on the barrels of the long swells, and blue and green mackerel shades in the hollows.

9. A big, lumbering old cattle-boat wallowed helplessly on the water.

10. Fishing in a swift and tumbling mountain stream for trout is exciting; but catching the trout is not easy.

11. You step suddenly into deep holes, balance unsteadily on slippery rocks, and finally let the game little fish get away with your bait.

12. Mowgli was probably nearly seventeen years old.

13. He looked older, for hard exercise, good eating, and baths whenever he felt in the least hot or dusty had given him strength and growth far beyond his age.

14. You have recited on adjectives and adverbs uncommonly well.

EXERCISE 3

NOTING THE KIND OF IDEAS EXPRESSED BY ADJECTIVES AND ADVERBS

Although the only way to recognize adjectives and adverbs *with certainty* is to apply the definition, knowing the ideas expressed by these parts of speech will help you and should make the study of sentences more interesting.

The important uses of adjectives are (1) to *describe* persons and things, — telling their size, shape, color, condition, and other characteristics; (2) to *point them out* (*This* book

is for you, but *that* one is for Julia); (3) to *tell how many* or *how much* (*Two* men, under such circumstances, can scarcely earn *enough* salary to feed one). The adjectives *a*, *an*, and *the* have a special name. They are called *articles*. When we want to show that we have some particular person or thing in mind, we use the definite article *the*; as, "*The* girl at *the* end of *the* second row has just entered *the* class." Otherwise we use the indefinite article *a* or *an*; as, "*A* dirty-faced little boy across the aisle was eating *an* orange." (What is the rule for using *a* and *an*? If you still make the childish mistake of saying, for example, "a arm," "a invention," break yourself of the habit now.)

Adverbs, on the other hand, are used largely to tell about actions: (1) the *how*, or the *manner*, of doing things (She looked *dreamily* out of the window. It is raining *harder* than ever); (2) *when* (time) and *how often* things are done (John came *immediately*. She appeared *twice* on the program); (3) *place* and *direction* (Tom will go *there* at once. He started *off* briskly). Another important idea expressed by adverbs is not quite so easy as these — the idea of degree. "Gyp is a *very* ugly dog, but an *exceedingly* friendly companion." (The adverbs "very" and "exceedingly" show the amount, or the degree, of the ugliness and the friendliness.) "In a few minutes the father appeared carrying a child *too* sleepy to stand on its feet." (What does the adverb "too" show?) In these sentences why are "very," "exceedingly," and "too" adverbs? (Note the spelling of the adverb "too.")

There is a group of adverbs which are always added to the verb because they tell something about the statement, or predication. You have already met some of these. Additional examples follow:

It was *indeed* fortunate that you came when you did. ("Indeed" emphasizes the certainty which the verb "was" already expresses.)

You will *probably* find them gone. ("Probably" makes "will," which by itself expresses certainty, express uncertainty.)

You can*not* go to the circus at night. (What does "not" do?)

You are mistaken. *Perhaps* you are mistaken. (What word makes the second statement more polite than the first? A word that changes the tone of the statement is added to the verb. Why?)

Why are the words "indeed," "probably," "not," and "perhaps" adverbs? You see, then, that an adverb may be added to the verb of a sentence to express certainty, lack of certainty, negation, or politeness.

Sum up the important ideas expressed by adjectives and adverbs and illustrate each in original sentences or in sentences found in your reading. Bring these to class for discussion.

EXERCISE 4

CHOOSING BETWEEN ADJECTIVES AND ADVERBS IN SENTENCES

Probably ever since you started to school you have been told not to say "real nice," "writes good," "looks badly." You have been studying adjectives and adverbs so that you not only can understand why these few expressions are wrong, but also can recognize and correct *all* similar errors. This knowledge, however, will be of little real use to you unless you constantly apply it to improve your own daily speech.

Two distinct kinds of error are made in the use of these parts of speech: one, adding an adjective to a verb (or verbal),

an adverb, or another adjective; the other using an adverb as the predicate element. To avoid these mistakes you must know what words are adjectives and what are adverbs.

A. Sometimes there is no distinction in form between adjectives and adverbs having similar meaning: the same word may be either adjective or adverb; as, "The *fast* mail was wrecked just below Casey," "The Seminole Limited went by so *fast* that it was nothing more than a brown streak." In one case they are entirely different words: *good* is the adjective and *well* is the adverb; as, "He is a *good* reader," "He reads *well.*" (When, however, *well* means "not sick" it is an adjective; for example, "I hope you are well.") In most cases the adverb is formed by adding *ly* to the adjective; as, *definite, definitely.* Do not, however, take every word that ends in *ly* for an adverb. (Prove that *friendly* is an adjective by the sentence "A dog is a friendly animal.")

Here are listed the adjective and adverb forms that give most trouble, with sentences illustrating the correct use of each:

Adjectives	Corresponding Adverbs
1. *sure:* "His going is *sure.*"	1. *surely:* "He will *surely* go." *certainly:*[1] "He will *certainly* go."
2. *real:* "It is *real* cream."	2. *really:* "It is *really* true." *very:*[1] "The cream is *very* thick."
3. *some:* "We still have *some* apples."	3. *somewhat:* "Mrs. White is *somewhat* better." *a little:*[1] "Mrs. White is *a little* better."

[1] This word is not really a corresponding adverb form, but it is often used to express a similar idea.

4. *good:* "You write a *good* letter."

4. *well:* You write *well.*" (*Well* is also an adjective. See page 186.)

5. *bad:* "Johnny is very *bad* this morning."
"Johnny is feeling *bad* this morning."
(The second sentence is considered good English, but either *ill* or *sick* is preferable to *bad* in this sense. The adjective *bad* has what two meanings?)

5. *badly:* "Johnny has been behaving *badly* all morning."

6. *most:* "*Most* boys like stories of adventure."
(What does the adjective *most* mean?)

6. *almost:* "*Almost* all boys like stories of adventure." (*Most* is also an adverb, meaning "in the highest degree"; as, "This is the *most* beautiful sunset I ever saw." What does *almost* mean?)

7. *easy:* "You have an *easy* problem."

7 *easily:* "You seem to work your problems *easily.*"

8. *quiet:* "We have had a *quiet* time."

8. *quietly:* "The time has passed very *quietly.*"

9. *fine:* "The mill grinds the meal *fine.*" ("Fine" describes the meal and not the grinding. What word is it added to?)

9. *finely:* One mill grinds more *finely* than another. ("Finely" describes the grinding. What word is it added to?)

I. Prove each adjective and adverb in the illustrative sentences above.

II. Use each of these words correctly in original sentences.

B. As additional help in avoiding the use of adverbs as predicate element it may be well for you to review a certain group of verbs which may be either linking or predicate.[1]

I. The most common are illustrated in the following sentences. Tell in each case whether the verb is linking or predicate and why. If the verb is linking, name the predicate element and tell what part of speech it is.

1. Mr. Jones *looked* stern.
2. Mr. Jones *looked* sternly at the boys in the apple tree.
3. The policeman *appeared* suddenly around the corner.
4. The policeman *appeared* tired.
5. Jim *felt* sleepy.
6. Jim *felt* sleepily under his pillow for his watch.
7. She *turned* suddenly pale.
8. She *turned* around suddenly.
9. The cream *tasted* sour.
10. The cook *tasted* the sour cream.
11. Mary delightedly *smelled* the bunch of roses she found on the table.
12. The roses *smelled* very sweet.

II. Only two of these verbs, however, give much trouble in speech: *look* and *feel.* To them should be added the verb *seem,* which is always linking. In the sentences below choose the right word from those in parentheses.

1. Mary looks (bad, badly) this morning.[2]
2. She looked (beautiful, beautifully) at the party last week.
3. Mrs. Jones seemed (sick, poorly) when I saw her last week.
4. I feel (bad, badly) today.
5. When mother saw the telegram she looked (uneasy, uneasily).
6. Mother looked (uneasy, uneasily) at the telegram.

[1] See Book I, Problem XXVII, Exercise 2.

[2] It is correct to say "looks and feels bad," but it is better to say "looks and feels ill or sick."

7. The child looks (sick, sickly). (Show that either word can be used. What is the difference in meaning? What part of speech is *sickly*?)

8. Something in the room smells (queer, queerly).

C. Find the errors in the use of adjectives and adverbs in the following sentences and correct each. What sentences need no correction?

1. You sure were good to help me out.
2. John is some better today, but he was real sick yesterday.
3. The duck's body, being shaped like a boat, lets it go through the water easy.
4. Tom can't walk good since he hurt his leg at the mill.
5. He says his leg is hurting bad just now.
6. He has been feeling badly for the past week.
7. I am doing fine at school this year.
8. Drive slow when you get on the bridge.
9. Go to her door and knock real easy.
10. Mr. Cobb handed Rebecca down from the coach like a real lady passenger.
11. Ted kept as quiet as a mouse, for the baby was asleep. (Be careful here. What is asserted of Ted?)
12. Walk as quiet as you can when you come in, for every little noise wakes your father.
13. We had a fine time at the picnic Saturday.
14. I thought Madge looked bad at the picnic. She said she was some tired when she got home.
15. Did Mrs. Smith seem as poorly as usual when you saw her last week?
16. Rover's a real good sheep dog; he can keep the flock together dead easy, and he sure seems to like his job.
17. Most all of the girls in the class have voted for a basketball team.
18. A Speedwell is real easy to drive, but it doesn't run as smooth as a heavier car.

EXERCISE 5

SUMMING UP WHAT YOU HAVE LEARNED ABOUT PARTS OF SPEECH[1]

In a good oral recitation sum up what you now know about the parts of speech. Follow the order of questions below, and do not forget to illustrate. Your teacher may perhaps stop you at any point to let someone else continue the recitation.

1. What five parts of speech have you thus far studied?[2] Define each.

2. How may each be used in the sentence? Illustrate.

3. What are the rules for capitalizing nouns? Illustrate.

4. What rules do you know for spelling the plural of nouns? Illustrate.

5. What few pronouns give most trouble in speech?

6. What forms should be used as the subject and as the predicate element? Illustrate.

7. What forms should be used as the direct object? Illustrate.

8. What few verbs give most trouble in speech? Use in sentences the past tense of each. Also put the proper form of each in a verb phrase and use it in a sentence.

9. What rule do you know for spelling the form of the present tense that is used with singular subjects (except *I* and *you*)? Illustrate.

10. What forms of the verb *to be*, present and past, must be used with plural subjects and with *you*? Illustrate.

11. Which of the forms *doesn't* and *don't* is singular? Use each in a sentence.

12. What few adjectives are often used as adverbs? Illustrate the correct use of each.

13. What adverbs are often ungrammatically used as the predicate element? What adjectives should be used instead? Illustrate.

[1] If necessary refer to Appendixes C and E.

[2] Verbals are included with verbs.

PROBLEM XVI

SEEING THE VALUE OF A GROWING VOCABULARY

Is your vocabulary growing, or did it stop when you finished the fourth grade? By that time you had enough words to make known your wants and to express fourth-grade ideas. Many people make those words do all the work for them the rest of their lives, and of course those few words are overworked. Moreover, people whose vocabularies stop growing are usually people whose ideas remain about as vague and narrow as they were in early childhood, for every new word really mastered means a different or a more exact idea for which it stands. You have found that to be clear and to be interesting you must choose your words carefully to fit your meaning; but *you cannot set a rich table from a bare cupboard* — you cannot choose except from a varied assortment the right word for your need. Name ten words that you know you have added to your speaking vocabulary this school year.

EXERCISE 1

WRITING FROM DICTATION OR COPYING A PARAGRAPH ABOUT WORDS

Write from dictation or copy the following paragraph, which applies exactly to the point of this problem. First talk it over to be sure that you understand it. Are there any words here unfamiliar to you? Are there any that you know

but never use? What do the last two sentences suggest as to the real reasons for enlarging the vocabulary? What is the point of the illustration from cooking? Do you know any instances from your own work or that of your classmates which illustrate the habit of the bad cook? What slang phrases or other words are overworked, like the frying-pan?

Why, then, do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are simply lazy, too lazy to make ourselves comfortable. . . . Like the bad cook, we seize the frying-pan whenever we need to fry, broil, roast, or stew, and then we wonder why all our dishes taste alike, while in the next house the food is appetizing. It is all unnecessary. Enlarge the vocabulary. Let anyone who wants to see himself grow resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech, and in his mind as well. — GEORGE HERBERT PALMER, "Self-Cultivation in English"

EXERCISE 2

STUDYING THE DERIVATION OF SOME INTERESTING WORDS[1]

A. Here are some interesting words to study. As you know, nearly all our words come to us either from the ancient form of the English language, called Anglo-Saxon (why?) or from other languages, especially Latin and French. To find out what simpler forms a word is derived from often illuminates its meaning for us. Look up the derivation of these words below in some large dictionary. If you do not understand the signs for the derivation, you can find the key

[1] See Mary Antin's "The Promised Land," pp. 209–210, for a Russian girl's appreciation of the English language. Many words of interesting derivation are used there.

in the beginning of the dictionary, or your teacher will explain them to you. Be sure that you can spell each of these words correctly. What language does the root word come from? What does this root mean? What prefixes, if any, are combined with roots? Through what other languages do these words come into our speech? How many different languages do you find have contributed to our own?

nasturtium	prejudice	shall	automobile
language	neighbors	garden	aëroplane
history	word	checkmate	macadamized
geography	posy	carnival	banana
grammar	beautiful	sarcastic	father

B. The following paragraphs give some interesting facts, and each is worth writing from dictation, especially for review of the use of capital letters. In these sentences find ten of the words that seem to you likely to have interesting derivations and look them up as before; or you may distribute all the different words around the class.

If America were as small as New England, and all the people were either farmers or fishermen, we should not need so many words as we do now, with our forty-eight states and our hundreds of occupations. It is fortunate for us that we have a live language that is full and rich. . . .

The English language has over 300,000 different words. The French language has about 33,000, the Spanish 50,000, the Italian 150,000. There are some languages that have only a few hundred. No one person would ever need to use even half of the 300,000 words found in our largest English dictionary (the Oxford), but it is a treasure house for men and women of ideas and enterprise. No person need ever lack for English words to express what he wants to say. If he cannot talk and write as freely as he wishes, it is not the fault of the English language.

No one knows just how much our language has helped to make us love liberty. But this is true — the two largest and most powerful liberty-loving countries of the world speak the English language. And this also is true — most of the great liberty documents of the world have been written in English. The first of these was Magna Charta, the second was the Declaration of Independence, the third was the United States Constitution, the fourth was the Emancipation Proclamation, the fifth was President Wilson's address of April 2, 1917, to Congress, urging it to declare war on Germany. — TURKINGTON, "My Country"

EXERCISE 3

USING NEW OR FAMILIAR WORDS NEVER USED BEFORE

It is said that we all have three vocabularies: a reading vocabulary, a writing vocabulary, and a speaking vocabulary. After the earliest years in school the reading vocabulary is likely to be much larger than the really *used* vocabularies. One of the first efforts to make "if you want to see yourself grow" is to *use* some of the words that you recognize and at least partly understand. At the same time you may be adding brand-new words to your store. These should be for the most part definite, picturing words, such as you will really need, though sometimes a general, abstract term may be of real value to you.

Why not start a "Word Hoard" in a notebook large enough to keep through the rest of your course, entering in it all new words that you have really used three times? Professor Palmer says truly that the first time we use a new word we feel as if somebody had popped a paper bag in our immediate vicinity, and look around to see if anyone has noticed; the next time we are less conscious; and "a word used three times is ours forever." Such possessions are more

lasting and more valuable than a large sum of money in the bank. Report to the class from time to time how your hoard grows, and see whether the class can tell from conversation and themes who is making the best effort.

To master a word we must be able to use it intelligently in speech or writing. This means that we must (1) know its meaning, (2) learn how to spell it, and (3) be certain of its pronunciation. Much using of unfamiliar words in sentences by pupils in school is a foolish waste of time, because the pupils have not really mastered the words used and will never make them their own. Such work is highly insincere. The items below on this subject were clipped from school papers and show the need of this warning. A word is *nothing* except a sign of an idea.

From Written Work

Mr. Cox and Mr. Huntington spoke to us altogether.

Cæsar was warned by a man who said to him, "Beware the Idles of March."

From Compositions

We went to concerts like our Sympathy Concerts.

Except for a few, the people of St. Louis are not old timers, but they are stylish and reformed.

My grandfather fought at Custard's last fight.

He had a few red colds in the fire.

Do We Need to Use Our Dictionaries?

He had a large bottle of campaign.

The inclosure of the prayer was Amen.

He made a menagerie attempt to be sick.

Algebra seemed to aggregate the beneficiary boy.

A. In this passage, quoted from a book review in the *Independent*, point out the words that help most to make the "vivid picture" which "holds the reader breathless." What senses are appealed to? What words and phrases especially make you imagine with any of your senses? Which of the picturing words are nouns? verbs? verbals? adjectives? adverbs? Are any words here unfamiliar to you? What familiar words do you seldom or never use? Use any five of them in interesting sentences or in a brief oral theme. Read the passage aloud well, bringing out with special clearness the picture of sound. (Before you begin, practice an articulation exercise from Appendix B.)

NIGHT IN NO-MAN'S-LAND

We don't know what it is because we have not been there. But could anyone who wants to imagine what the sensation is ask more than he gets in this brief, vivid picture?

"Spread out before me like a panorama, as far as the eye could reach, were the trenches, outlined by hundreds of twinkling, flashing star-shells, some red, some green, others yellow or white. Blot out the sounds and the unmistakable odor, and it might have been a fireworks display at some summer amusement park. But the sounds! Who can describe the sounds of no-man's-land and its environs at night! There is the nasty, hollow rat-a-tat-tat of the machine gun, now far off and dull, now sharp and staccato, like a snare-drum, as its hungry mouth sweeps in your direction. Then comes a series of echoes, hollow, sinister echoes, that you feel as much as hear. A spent bullet whistles past you and dies away in the distance; a big gun booms down from afar; and over it all rises the intangible sound of men moving, living things living, or transports groaning up, and a medley of nameless noises that arise from nowhere, yet are everywhere in no-man's-land. And all about you is the smell of dank water, of blackness that is all the blacker for

the distant star-shells, of dead and living things, all bound together into an odor that is the property of no place but no-man's-land."

This is only one of the remarkable passages that hold the reader breathless as he grips the covers of Sergeant Pinkerton's war book, "Ladies from Hell." That is what the Germans called the Scotsmen in kilts who came tearing through their lines. The name has stuck to this gallant regiment, the London Scottish, which, with Sergeant Pinkerton in it, was in the thick of the fighting beginning with the Marne.

B. If the story told below seems exciting and holds your attention, it is partly because it is told in vivid words. Read it aloud well. Find ten definite picturing verbs, verb phrases, or verbals in it, and ten picturing adjectives or adverbs, and use them in sentences that shall really show forth their meaning. These words may be either new or partly familiar to you.

As a review of matters that you have been studying, make an outline stating the point of each paragraph, and also analyze some of the most interesting sentences. Any one of these paragraphs is worth writing from dictation.

For months the battle of Verdun had been raging. Thiaumont — sixteen times taken, lost, and retaken — was held by the French. Ceaselessly the Germans poured against it a withering, devastating rain of shells. Within the battered fortress pandemonium reigned. Its guns were disabled. The ammunition was exhausted. Communication was utterly cut off. Long ago the wireless had been blown to pieces. Telephones had ceased to exist. Yet the defenders clung to their posts, chanting as their death song that now immortal phrase, "They shall not pass." One German battery in particular was doing terrible execution. Its shells were landing in the very heart of the ruined fortress. Unless that battery could be silenced, the fate of Thiaumont and every man in it was already sealed. But the commandant had wires neither aloft nor below, nor any messenger that could live to reach the lines behind him.

Suddenly from those lines a dark speck darted forth. Now it paused behind some protecting rock, now dashed across the shell-torn terrain, now slunk, crouching, through a depression. But ever it made its way toward that inferno, Thiaumont. As it drew nearer, the defenders saw that the approaching creature was a liaison dog. The entrance was flung open, and with a final burst of speed the faithful animal dashed into the fort, unhurt.

In the pocket of the animal's collar was a message, telling of relief to come through an attack on a near-by point on the German lines. And strapped to his back was a tiny pannier, within which were two terrified, half-paralyzed pigeons. Quickly the commander wrote, "Stop the German battery on our left," and jotted down the elements for gun pointing. The message made fast, a trembling bird was flung through a breach in the wall. Straight to its home, through shot and shell and exploding shrapnel, flew the pigeon. In a few moments its message had been conveyed to the gun crews, the German battery was silenced, and Thiaumont was saved.
— Louis Edward Theiss, "The Dogs of War"

EXERCISE 4

FINDING SUBSTITUTES FOR OVERWORKED ADJECTIVES AND ADVERBS

The adjectives and adverbs listed below are sadly overworked. The real meaning of most of them has become obscured because of their frequent misuse. Look them up in the dictionary and note which meanings are marked *colloquial* (used in speech but not in dignified writing). Use each of them *correctly* in a sentence illustrating its real meaning, and find several synonyms for each in the kinds of sentences where it is frequently misused. Which are adverbs?

Bring to class sentences containing any of these words that you hear during the next week. Put these sentences on the board and find substitutes for the overworked words.

If a single word, like *nice*, is employed whenever you wish to express any one of a dozen different ideas, it steals your vocabulary. The same crime is the chief accusation against slang. Which of these words often needs no synonym but should be omitted altogether if it really adds nothing to the meaning?

1. awful
2. awfully
3. nice
4. nicely
5. large
6. grand
7. great
8. very
9. some
10. fine

EXERCISE 5

LEARNING HOW TO COMPARE ADJECTIVES AND ADVERBS

When different *degrees* of goodness are thought of, we say *good, better, best.* The adjective *good* is then said to be *compared,* to show the degree. We say *kind, kinder, kindest*; *beautiful, more beautiful, most beautiful.* How would you show different degrees of nobility, sweetness, tallness, shortness, pride, happiness, brightness, dullness, uncertainty?

Most adjectives are compared by adding *er* and *est* to the simple or positive form; as, *smooth, smoother, smoothest*; or by using *more* and *most* if the added syllable sounds awkward; as, *affectionate, more affectionate, most affectionate.* A few are irregular in comparison.[1] The most common of these are *good, well* — *better, best*; *bad, ill* — *worse, worst*; *many, much* — *more, most*; *little, less, least*; *far, farther, farthest.* Occasionally an adjective is compared to show diminishing instead of increasing degrees of a quality; as, *attractive, less attractive, least attractive,* using *less* and *least* instead of *more* and *most.*

[1] See Appendix E, V, *D.*

An adjective ending in **y** *changes* **y** *to* **i** *before* **er** *or* **est**; *as,* ***happy, happier, happiest.***

A. Study the facts discussed in the preceding paragraphs of this exercise until you can state them all in a good oral paragraph or answer any question that may be asked about them.

B. Memorize the following statement:

The simple form of an adjective or adverb is called the *positive*; the form ending in *er* or combined with *more* is called the *comparative*; the form ending in *est* or combined with *most* is called the *superlative.* (In pronunciation be sure to give these names all their syllables.)

Tell the degree of the following adjectives: *better, first, latest, noble, supreme, fatal, shallowest, more attentive, most efficient, amiable.*

C. Find in some book you are reading twenty picturing, definite, useful adjectives some of which you seldom or never use. If possible, remember the connection in which you find each, or copy the sentence or part of a sentence in which it occurs. In class, list these well-chosen adjectives on the board and see how many different ones you have together collected. Compare all that you can sensibly compare; a few, like *square* and *principal* can of course have no comparison (why not?). See how many of these useful adjectives you can sensibly use within the next week, in the positive, the comparative, or the superlative form. (But beware of dealing in superlatives; they are dangerous.)

EXERCISE 6

USING THE BEST WORDS IN A TEST THEME

Give, either orally or in writing, your interpretation of the topic suggested below, or else of some other topic assigned to all the class, and make this theme show all that you know of planning, outlining, point, details, and well-chosen, definite, vivid words. It will be interesting to see how differently different members of the class will interpret the same topic. The specimens below were printed in *St. Nicholas* when members of the League competed for gold and silver badges by writing on the topic suggested for you: "The Price of Liberty." [1]

You will wish to keep the best themes for your class magazine, or you may read them to children in a lower grade at a story-hour, or you may put them into a "Liberty Book" with other patriotic material. In what respects will you try to do better work than that reprinted here? What words in either composition are new to you? Do you like the use of the word *lad* or *lads*? The topic given is hard to make real and definite. Do not indulge in vague generalities.

After you finish your theme underline any words that you are using for the first time and any that you seldom or never speak. Add these to your word hoard and practice them until they "come natural." The exercises in spelling certain troublesome adjectives and adverbs may help you here and in all future writing.

A. If you need to use any of the adjectives and adverbs listed below, be certain to spell them correctly. This is a list of words misspelled by many pupils year after year. If you

[1] In connection with this topic the poem by Bliss Carman (p. 270) may be suggestive.

have difficulty with any of them, master them now, so that they will never trouble you again. You may decide whether the class needs the dictation exercise suggested below the list, and perhaps you will find it advisable to make up similar paragraphs and use them until everyone spells all of the words correctly every time.

sure	respectfully	too (adverb)	there (adverb or adjective
truly	principal	two (adjective)	meaning place, and used
easily	separate	quite	as an expletive)
eight	all right	quiet	already

It is quite true that too many boys and girls fail sometimes to speak respectfully to their parents. The principal reason is carelessness. They will surely be sorry some day, unless they are too selfish to care truly for anyone but themselves. A few, perhaps, are already too hardened ever to change. Sometimes the most quiet girl will astonish you with a disrespectful tone to her mother. In order to separate themselves from such low habits, there is nothing for such boys and girls to do but to "right about" and "face" toward more decently respectful behavior. This is easily done by one who has the will. It would be too bad to find even two such thoughtless people in an eighth grade.

B. You can improve your spelling of adverbs that are formed by adding *ly* to the corresponding adjective form, by remembering the following facts:

a. If the adjective ends in *l*, — single or double, — there will be two *l*'s in the adverb; as, ***skillful, skillfully.***

b. If the adjective has more than one syllable and ends in *y*, the *y* is changed to *i* before *ly*; as, ***happy, happily.***

c. If the adjective is a monosyllable ending in *y*, the *y* is generally retained before *ly*; as, ***gay, gayly***; ***shy, shyly.***[1]

[1] But ***drily, gaily***, etc. are allowed.

The Price of Liberty

The Memorial Day Parade had disbanded at the cemetery, the women had placed the fresh flowers and new flags carried by the children on the soldiers' graves, and we were gathered around the speaker's stand, which was placed in an open space in the center of the cemetery.

As I sat on the grass I looked around, and my gaze rested on one grave after another where a little flag, waving in the gentle breeze, signified that there lay a hero; for it seems to me that every soldier, whether he distinguishes himself or not, is a hero.

My attention was suddenly attracted by the words of the speaker. He indicated the graves at which I had been looking and said: "They paid that which has been the price of liberty through all ages — their lives. The martyrs, the Puritans, and the Pilgrims paid it for religious liberty; our forefathers in the Revolution paid it for political liberty; and these paid it for that liberty which declares that 'all men are created equal'!

"But our brave lads today, together with their European brothers, are fighting for a greater, a more wonderful liberty than these— for the freedom of a World Democracy, which shall give to *all* the things for which men have fought and died in the past! So be brave, mothers, fathers, sweethearts, and wives, if your lads do not return, for it is the price of liberty, and all men, in all ages to come, shall respect, not only the fallen heroes, but you also!"

And as I walked slowly homeward it seemed to me that it was glorious to be living in such an age, an age that will mean so much in all future history. — Frances M. Segner (age 15)

The Price of Liberty

When my mother was a little girl she often went to a large creek to fish.

One day she and some children went there to play. A little chipmunk was sitting on a rail fence. The children ran after it and caught it. They wanted to fish awhile; so they took a hat and put

the chipmunk in the crown. Then they tied mother's handkerchief (which happened to be her best one) over the brim, and took the hat into the stream and put it on a rock, and went on with their fishing.

Suddenly someone cried out, "Look at the hat!"

They saw that the chipmunk had gnawed a hole in the handkerchief and was getting out. They all ran toward him as fast as they could go.

"Dear me!" thought the chipmunk. "How ever can I get home again? I must be captured or swim. I would far rather swim than be kept in a cage." So he jumped into the water.

In jumping off the rock he knocked the hat into the water. So the price of liberty was a hat and mother's best handkerchief.
— ELIZABETH FOSTER (age 10)

EXERCISE 7

MEMORIZING A POET'S VIVID WORD-PICTURE

No one more than a poet has to choose with care every word to make it carry the most meaning possible. Recall the pictures by Walt Whitman which you memorized, and point out some of the most vivid words that you seldom or never use. Repeat or read to the class bits of poetry that you remember in which the words seem to you especially well-chosen, and show how some other words of almost the same meaning would not give the same effect. Read the picture quoted here, which is part of a longer poem, and comment on the words, substituting synonyms for some of them and showing why the poet's choice was better. Does the sound of the words have something to do with a poet's choice? What lines or phrases seem to you especially pleasing in sound? Do these at the same time give just the right picture? Memorize at least one stanza and be able to write it as well as to recite it.

Gloucester Moors

A mile behind is Gloucester town
Where the fishing fleets put in,
A mile ahead the land dips down
And the woods and farms begin.
Here, where the moors stretch free
In the high blue afternoon,
Are the marching sun and talking sea,
And the racing winds that wheel and flee
On the flying heels of June.

Jill-o'er-the-ground is purple blue,
Blue is the quaker-maid,
The wild geranium holds its dew
Long in the boulder's shade.
Wax-red hangs the cup
From the huckleberry boughs,
In barberry bells the grey moths sup,
Or where the choke-cherry lifts high up
Sweet bowls for their carouse.

Over the shelf of the sandy cove
Beach-peas blossom late.
By copse and cliff the swallows rove
Each calling to his mate.
Seaward the sea-gulls go,
And the land-birds all are here;
That green-gold flash was a vireo,
And yonder flame where the marsh-flags grow
Was a scarlet tanager.

William Vaughn Moody

PROBLEM XVII

CRITICIZING CLASS WORK INTELLIGENTLY AND HELPFULLY[1]

To *criticize* means to *judge*. (Look up the derivation of *criticize*.) The ability to form judgments — have opinions — is the most marked advantage that people have over animals. Without it improvement in human affairs would be too slow to be recognized, and the planning of reforms and progress would be impossible. It is our serious duty to train our minds to tell us how we are getting along, where we are falling short, and how we can improve.

We must form the habit of criticizing the performances of ourselves and others *intelligently* and *helpfully*; that is, constructively. (What does *constructive* mean? What is its derivation? What is the opposite of *construction*?) When your classmate says, "Your talk was poor; it didn't interest me," but doesn't tell you *why* it was uninteresting, in *what other respects* it was poor, or *how* you can improve it, why is his criticism merely *de*structive? How could he have made it *con*structive?

You are thinking, perhaps, that you have all along been trying to practice constructive criticism. This problem, however, by gathering together what you already know on the

[1] The exercises of this problem should be distributed over several of the following problems or done in connection with individual or group projects. See Appendix G.

subject and calling your attention to some things that you may not as yet have thought about, should make clear some definite ways in which you can improve.

EXERCISE 1

SEEING WHAT CRITICISM SHOULD BE

A. First of all, criticism, or judgment, should be *just.* A murderer even, appearing before a jury for its verdict, is allowed for his defense counsel, whose duty is to bring out every point that is favorable to the accused, the one being judged. In rating anything — a can of tomatoes, a written composition, a drill in arithmetic — it is quite as important to take note of the good points as it is of the bad.

Next, criticism to be worth while should be *definite.* Such general statements as "'Tom Sawyer' is a great book; you should read it," or "I liked the way you gave your topic," or "Head lettuce is hard to grow," carry very little weight unless they are backed up by definite reasons. Prove your statements by showing why "Tom Sawyer" is a great book, what made the topical recitation good, what the difficulties are in raising head lettuce.

In many cases, where it is more or less important to judge accurately, people use score cards to help them. On these cards are listed the *definite points to consider in judging* that particular thing. Perhaps some member of the class can put on the board a score card for judging an ear of corn or a game rooster or a loaf of bread. These samples of scales for judging vegetables may also help you.

Points for Judging Vegetables

Judging in competition is not easy, nor is it satisfactory to the contestants unless a commonly accepted basis of standards is understood. Hence these scales of points are given.

POTATOES should be free from pits, warts, and excrescences, of fresh appearance, smooth, and of a bright color. Points for potatoes might very fairly be allotted as follows: size 30, form 30, smoothness 30, quality 10.

BEETS. Next to potatoes beets are shown in the greatest numbers among root crops. On two occasions last fall I had occasion to judge two classes of 6 specimens which had respectively 95 and 101 entries; these were children's products, all of high quality and not at all easy to judge. Exhibition beets of the turnip-rooted type should be from 3 to 3½ inches in diameter, with flesh of deep blood-red color, and the roots should be bright and fresh in appearance, uniform in size, smooth, and free from side shoots. Color should be allowed 25 points; size and uniformity 30, type and labeling 25, and smoothness and freedom from side shoots 20. — *The Garden Magazine.* (*Adapted*)

What definite points do you consider in judging a school desk? a blackboard? a pocketknife? a baseball? a story? a moving picture? Make score cards for some of these, including the first two, and rate the desks and boards in your classroom. Which is easier to rate accurately, a pocketknife or a story? a baseball or a moving picture? Why?

B. Class work belongs among the more difficult things to judge, because the good and the bad points are not easy to see. It is hard to put one's finger on them. Then, too, one must think of two things at once, *what* is said and *how* it is said. Both are to be rated, but by different standards.

Here are brought together all the points relating to effective composition that your study has covered. From the list make score cards for grading a written story, an oral explanation of a process, a topical recitation in geography or history, a friendly letter. (Only the most important points should be listed on the score card.) This is a hard assignment and you may not get satisfactory results at first, but you can do your

best with it. (The subtopics are put in to remind you of what is necessary for accuracy, clearness, interest, unity, and good form in both oral and written work.)

WHAT

(1) accuracy
  knowledge of facts
  use of words
(2) clearness
  planning
  separating sentences
  use of words
(3) interest
  enough details for reality
  narrow subject
  right kind of details for the special purpose
  definite picturing words
  good beginning
  climax
(4) sticking to the point (unity)
  keeping on the subject
  keeping time straight
  answering the question asked

HOW

good form in
(1) oral presentation
  standing straight
  looking at audience
  speaking distinctly
(2) habits of speech
  no useless "and's"
  no double negative
  correct pronoun forms
  correct verb forms
  correct use of adjectives and adverbs
(3) written work [1]
  spacing
  title
  first word in a paragraph
  margins
  topics in outlines
  parts of letters
  marking beginning and end of sentences
  no amputated parts of sentences
  capitalization
  punctuation
  spelling

[1] It has been taken for granted that long before you reached the junior high school you realized the importance of clean, legible handwriting and clear spacing of words.

C. Whenever criticism is for the purpose merely of rating — or grading — it need be only just and definite, but when, in addition, it should lead to improvement it ought to be *constructive* as well. Criticism of class work is usually of the second kind. It is vastly more important that the pupil criticized improve in his work than that his mark on the record book be accurate. Definite criticism will in itself be helpful. But the critic can do more. He can encourage by hearty approval of whatever may be well or even fairly well done, and he can not only point out faults but suggest remedies. Such criticism will, of course, be courteous and friendly.

I. Comment on the class discussion of the two written themes below. Are the criticisms courteous, encouraging, and helpful? Whose are the best? Whose are the least constructive?

INSTRUCTIONS FOR MAKING PAPER BOATS

The first boat is a row-boat. It is the easiest boat there is to make. Take an oblong sheet of paper. Fold it so that it makes a crease running thru the centre from end to end. Hold it with the crease toward you. Fold the right hand corner about four-fifths of the way up on the side of the oblong. Fold it so that the top edge of the folded flap is paralell with the loose edges. Fold the left hand corner up the same way. Now you have two little flaps on the loose edges. Fold these flaps down, one on each side, so that the corners will not come unfolded. To make this float open it out and put enough sand in to make it balance evenly in the water.

The second boat can be used as a yacht or an airship. The material needed is a square sheet of paper about ten inches on a side. Fold it with a diagonal crease from one corner to the opposite one. This makes a triangle with two flaps. Have the point toward you. Fold one of the loose flaps away from you so that one edge is even with the diagonal fold. Turn the paper over and

Instructions for making Paper Boats.

The first boat is a row-boat. It is the easiest boat there is to make. Take an oblong sheet of paper. Hold it so that it makes a crease running thru the center from end to end. Hold it with the crease toward you. Fold the right hand corner about four fifths of the way up on the side of the oblong. Fold it so that the top edge of the folded flap is parallel about with the loose edges. Fold the left hand corner up the same way. Now you have two little flaps on the loose edges. Fold these flaps down, one on each side, so that the corners will not come unfolded. To make this float open it out and put enough sanding to make it balance evenly in the water.

The second boat can be used as a yacht or any airship. The material needed is a piece of paper about ten inches square on a side. Fold it with a diagonal crease from one corner to the opposite one. This makes a triangle with two flaps. Have the point toward you. Fold one of the loose flaps away from you so that one edge is even with the diagonal fold. Turn the paper over and fold the same thing on the other side. Now unfold one of these

PLATE II

do the same thing on the other side. Now unfold one of these wings. Fold the loose pointed end of the paper up so it fits the crease under the unfolded wing snugly. Fold the wing down over it and you have a yacht. To make it float put about a half inch of sand in the bottom. To make an airship, tear about halfway down the shortest side and fold each flap down. These flaps are the wings. Open these flaps halfway out and near the point tear a little place from the bottom up and fold it to hold the boat together.

Class criticism of the theme:

RUTH. I can hardly read the theme.

JOHN. The explanation is hard to read mainly because the words are too close together. I can hardly make out *yacht* and *do* in the second paragraph, and you write *fold* to look like *hold*. But when I have made out all the words, I see that the steps are clear.

MARY. You could show your plan more clearly by saying in the beginning that you were going to explain *how to make two kinds of paper boats*. I thought from the first sentence you were going to describe some real boat. How large should the oblong sheet of paper be?

KATE. You have shown clearly the beginning of each paragraph and you have kept a straight margin. But you have made a mistake in capitalizing the title.

BILL. I think you could use some better words. And I don't think I understand how to turn the yacht into an airship.

BARBARA. The theme would look better if you had not crossed out so many words and if your writing were not so blotty. You have misspelled *parallel*.

HAROLD. I didn't know at first just which right-hand corner you meant. And the last sentence in the first paragraph isn't clear. You can improve it by putting a comma after *float*. Even then, the *this* isn't quite clear.

THE COLDEST DAY OF THE YEAR

Last Saturday, the twelth of January, has the record of being the coldest day I ever experienced. At the late hour at which I got up enough courage to scramble out of bed, the mercury of our thermometer had plunged to thirty below. Every pipe in the house was frozen tight so that nothing but melted snow water could be had. The roaring fire in the furnace and range failed to get the better of the icy chill. It was next to impossible to get to school that morning and if anyone did get there without the freezing of his toes or ears he was very lucky. Our school's heating machinery could not cope with the intense cold that morning and as a result school was dismissed in the afternoon. The rest of the day was spent by most people in firing the stoves and keeping warm.

Class criticism of the theme:

JOHN. I like your theme.

TOM. Your description is clear and interesting. You begin with early in the morning, and go on through the day. The mercury's being thirty degrees below zero, and the frozen pipes, and the frozen toes and ears of the school children made me see how cold it was.

LUCY. I wanted to know how you felt when you were dressing in the cold and when you were going to school. Did your nose freeze?

JANE. There is one place, I think, where you haven't used just the right word. In the second sentence you say that the mercury "had *plunged* to thirty below." *Plunged* made me feel that the mercury had just got down to thirty, or, at any rate, didn't go below; but the way the sentence begins makes me feel that at that late hour the mercury must be rising, and hadn't yet gone above thirty. You might say, "the mercury of our thermometer had not yet risen above thirty below zero."

JULIA. The form is very good. The title is capitalized correctly. The first word in the paragraph is clearly indented, and the margin is straight. But you have misspelled a word. How do you spell *twelfth*?

WALTER. You have stuck to your subject. Everything you say is about the cold.

II. Show how the following criticisms — doubtless quite similar to many you have heard and spoken — could be made more definite and helpful. Wherever possible, imagine the situation and improve the criticism.

1. I liked what you said.
2. You used too many *well's*.
3. You made the process clear [how?] but I could not understand all your words.
4. I was interested [why?] in your account of the settlement of Chicago, but I noticed some errors of speech.
5. The thought of the theme is good, but the form is poor.
6. Your story illustrates the honesty of George Washington. You do that kind of thing well.
7. The letter is uninteresting and not properly punctuated.
8. You stopped when you reached the climax of your story, but you put in some details that don't help.
9. The story was interesting; you used some words well.
10. Your report on the Panama Canal was pretty good. You got off the subject once or twice, and I think you got some things wrong.
11. The outline is not clear.

EXERCISE 2

CRITICIZING SPEECH FOR VERBS, PRONOUNS, ADJECTIVES AND ADVERBS

A. Many adverbs, as you have seen, are made by adding *ly* to the corresponding adjective form. Some of these require effort to pronounce distinctly, more effort than lazy people like to make. Do you belong in that class? Try yourselves on the words below. Should you add to the list? (Practice also verbals ending in *-ying*. See Appendix B.)

usually	finally	regularly	generally
naturally	particularly	peculiarly	eventually

B. In some languages, such as Latin, Spanish, French, adjectives usually have one form to be used with singular and another with plural nouns. The same was once true of English too. But now *this* and *that* are the only adjectives in our language that have singular and plural forms. What are the plural forms? When you join these adjectives to the nouns *kind* and *sort*, you must take care to use the singular form. Say "this kind," "that kind," "this sort," "that sort."

What adverbs and other adjectives give you trouble in speech? What verbs and pronouns? Illustrate the correct use of each of these troublesome words.

C. For the next few days appoint two critics for each class to list the mistakes made during the recitation in the use of adjectives and adverbs. Turn all written work over to a class committee appointed for the same purpose. Then bring together all the errors made and note the ones that occur most frequently. (You should each regard yourself as a committee of one to check your own speech outside of school. As you do, add your list to the others.) Put the correct expressions on the board for individual and class drill in their use.

EXERCISE 3

IMPROVING ORAL RECITATIONS THROUGH HELPFUL CRITICISM

You must have discovered by yourselves, even before you reached this problem, the difficulty of criticizing class work definitely and helpfully. Give two reasons. The fact that there are various kinds of recitations, each to be judged by somewhat different standards, adds to the difficulty: (1) Sometimes the lesson is for the purpose of drilling you into good habits or testing your memory of facts already

learned. Such recitations call especially for *accuracy* and *rapidity*. (2) Then there are class conversations and discussions for the purpose of gaining new knowledge. Here you must not only have *accurate knowledge of facts* but also be able *to draw sensible conclusions* from those facts, — in other words be able to *reason* as well as *remember*. A special thing to guard against at such times is wandering away from the subject, not sticking to the point. (3) The topical recitation calls for *ability to summarize* the important points of an article, *to organize by a clear plan* material that is gathered from various sources, *to present this material adequately* as well as *interestingly*. In order, therefore, to criticize recitations helpfully you must have clearly in mind the *kind* of recitation.

For a while it would be well to use score cards to help keep in mind the definite points to consider in criticizing and the importance of each. Which do you regard as the worse fault, a slouchy position or the use of double negatives? a poor beginning or failure to plan clearly? indistinct enunciation or the *and* and *well* habits? lack of clearness or lack of interest? For what faults do you think oral class work should be marked below passing, no matter how good it may be in other respects?

A. Each make a list of twenty questions to test your classmates' memory of the facts in English that they should know. You might appoint two members of the class to keep the score and report the rating of each person as soon as possible after the test. Perhaps the teachers of your other classes would like you to do the same. What definite points will you judge?

B. Criticize the recitations in the class discussions quoted below. Sometimes the teacher's question is given; at other

times you may imagine it. Is Walter quite sincere — that is, truthful — in his first two answers? (Sincerity is so essential to good composition that it should be included among the main points in Exercise 1.) What points should appear on your score cards?

1. Class in English, reciting on the sentence "Striving hard to peep into the oriole's nest, Tom, who had climbed perilously far out on the limb of the old elm tree, suddenly heard an ominous cracking."

KATE. The predication is about Tom. The words "striving hard to peep into the oriole's nest, Tom, who had climbed perilously far out on the limb of the old elm tree" are the complete subject.

LUCY. The words "heard suddenly an ominous cracking" is the complete predicate.

JULIAN. I can't find no adverb in the sentence.

TEACHER. What part of speech is "perilously," Walter?
WALTER. I couldn't get that word.
TEACHER. What part of speech is "elm"?
WALTER. I couldn't get that word neither.
TEACHER. Did you study your lesson?
WALTER. No 'm.

MILDRED. The act of hearing is intransitive because it involves something else besides the other thing that is necessary and is in the predicate.

2. Class in history, discussing the causes of the Revolutionary War.

WALLACE. There was several causes for the war. The English kind of wanted a big empire. And the English government said goods couldn't be shipped only in English ships, and the colonists threw all the tea into the harbor.

SUSIE. They didn't like the way England did. They wanted to trade with Holland. Holland is a little country in Europe and they make a lot of cheese and raise tulips to sell to all the countries.

HERBERT. There were three very important causes of the Revolutionary War. England, just like all colonizing countries, wanted to make all she could out of the colonies, without much thought of their good. The navigation and trading laws compelled the American colonies to send their goods in English ships and to sell their goods only in England or one of her colonies. They were not allowed to manufacture anything that the English people wanted to make themselves, and a person who smuggled in goods could be tried without a jury. The third principal cause was the determination of the colonists not to be taxed without representation. The English people themselves have always thought this was unfair, and a lot of them sympathized with the colonists in their rebellion.

C. Criticize the following report for a geography class.

THE IMPORTANCE OF PORTO RICO TO THE UNITED STATES

Although Porto Rico has not been of great importance to the United States, it is coming to be a valuable possession. I think the main drawback in the development of the country is the lack of education in the island. Their methods of cultivation are very crude, and therefore they are not making much returns from their crops. Many people from North America and Europe have established shipping and banking industries in the island. With the help of the schools and with the influence of the Americans, as well as the Europeans, the natives will learn the modern methods of carrying on their occupations.

D. With the approval of the teachers of your other classes appoint committees in each to criticize the recitations. It might be well to have four on each committee, two to pay attention to *thought* and two to *form*. Remember that criticism which is just, definite, and helpful will also be friendly and courteous.

EXERCISE 4

CRITICIZING AND IMPROVING WRITTEN WORK

Most, if not all, of the written work that you do in school could be classed as exercises or themes or examinations. Whenever you write *anything* down on paper or on the blackboard, the very *form* should do its part in making what you say clear. In a theme, for instance, the title stands by itself so that the reader can tell at once what he is going to read about. And the first word of each paragraph is indented in order to show the separate, definite points that are made. Some people have great skill in making the form itself of an exercise show clearly its different parts and their relations to each other. Do you belong in that class?

Which is the worse fault in written work, failure to separate the parts of a compound sentence or to close a sentence with the proper mark of punctuation? the misspelling of *soliloquy* or of *too*? failure to indent a paragraph or failure to use the apostrophe in spelling a possessive? For what faults do you think written work should be marked below passing, no matter how good it may be in other respects?

A. Criticize the written exercises on pp. 220 and 221. What points will be on your score cards? What does form *B* show that the corresponding form *A* does not?

The assignment for this exercise was as follows: Give two examples each of phrase; of clause; and of the three kinds of sentence, simple, complex, and compound. Let one of each of the two sentences be declarative, the other interrogative.

B. In writing on subjects that send you to books for material, you must be very sure that what you write you have first made your own. Your composition should never be what might be called "literary hash," made up of sentences gathered

here, there, and somewhere else. No composition, oral or written, is really honest that is given in the "language of the book." Even in the mere summary of an article, if you

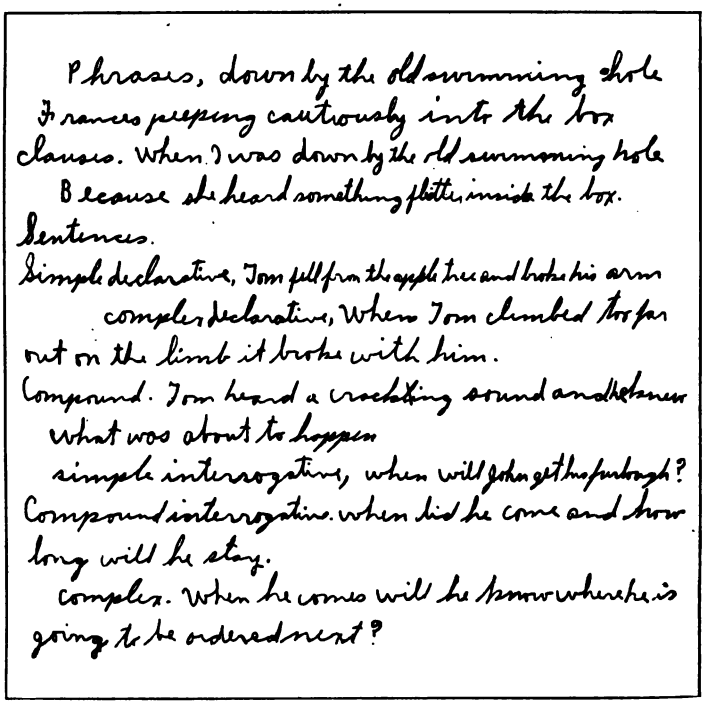

Phrases, down by the old swimming hole
Frances peeping cautiously into the box
clauses. When I was down by the old swimming hole
Because she heard something flutter inside the box.
Sentences.
Simple declarative, Tom fell from the apple tree and broke his arm
complex declarative, When Tom climbed too far
out on the limb it broke with him.
Compound. Tom heard a crackling sound and he knew
what was about to happen
simple interrogative, when will John get through?
Compound interrogative. when did he come and how
long will he stay.
complex. When he comes will he know where he is
going to be ordered next?

PLATE III, *A*

understand what you read you can give it in your own words. If at any time you wish to quote an especially good phrase or sentence, show that you are quoting by using the proper marks.

Criticize this summary of an article that appeared in the *Youth's Companion*, August 15, 1918. (If possible, compare

Examples of Phrases, Clauses, and Sentences.

Phrases:

down by the old swimming hole

Frances peeping cautiously into the box

Clauses:

when I was down by the old swimming hole

because she heard something flutter inside the box

Sentences:

Simple:

Declarative: Tom fell from the apple tree and broke his arm.

Interrogative: When will John get his furlough?

Complex:

Declarative: When Tom climbed too far out on the limb, it broke with him.

Interrogative: When he comes, will he know where he will be ordered next?

Compound:

Declarative: Tom heard a cracking sound and knew at once what was about to happen.

Interrogative: Where did he come and how long will he stay?

PLATE III, *B*

the report with the article itself.) What points will you consider in judging? Does the summary sound original in expression?

THE MAKING OF MOUNTAINS AND HILLS

Internal forces, glaciers, and winds have helped to make mountains and hills. The most powerful agency in producing topographic forms is running water. The rains and rivers are the jackknife with which nature does most of her work of cutting and carving the surface of the earth. Long ago an international disorder of Mother Earth greatly disturbed the Appalachian valley. The crust was crumpled and bent, and here and there long breaks in the rocks, known as faults, appeared. Since that remote time the rains and streams have been incessantly at work washing the rocks away. Water builds up as well as tears down. Such is the case in Louisiana, where the mud brought down from the great plains by the Missouri and Arkansas rivers, and deposited along the lower Mississippi and its outlet bayous, has built up ridges, upon which flow the streams. Some hills have been formed by glaciers.

C. The answers on page 223 were written by eighth-grade boys in a history examination. Criticize each answer. What points will you judge? Should the same standards be insisted on in written examinations as in other written work? In what respects is Owen's answer better than Paul's? Suppose Paul's knowledge of history had been accurate and adequate, should his poor English and written form make him fail? Why?

After criticizing the work of these boys, write answers to the same questions showing what you know of history, English, and the *form* of written work as an aid to clearness.

Question: What territory has been added to the United States? Name the country from which each addition was acquired and give the date.

Louisiana Purchase 1819
First Mexican cession 1848
Second " cession 1853
Annexed Texas 1844
Treaty with England 1819
Washington annexed 1846
Florida 1819
Alaska 1867

PAUL'S ANSWER

Territory	country	date
Louisiana Purchase	France	1803
Florida	Spain	1819-21
Texas	Mexico	1845
Oregon Territory	England	1846
First Mexican cession	Mexico	1848
Second Mexican cession	Mexico	1853
Alaska	Russia	1867
Hawaii	England	1898
Porto Rico	England	1898
Phillipines	England	1898
Guam	England	1898

OWEN'S ANSWER

EXERCISE 5

CRITICIZING WRITTEN WORK FOR OTHER CLASSES

Bring to class and criticize a piece of written work recently prepared for some other course. Let this criticism be a well-planned oral theme, taking care to make clear and interesting to the rest of the class all your points, favorable or unfavorable. If this piece of work needs rewriting, and if it is worth the effort, rewrite it, embodying all that you learn by this exercise. Each may judge his own work or someone else's, as you choose.

AMERICA TO HER FLAG

O flag, thou art the king!
In battle thou won,
In peace thou waved
Over the houses of the people
In glory.
Blessed be thy name forever!

LEE S. FECHHEIMER (schoolboy)

PROBLEM XVIII

STUDYING AND USING VARIOUS KINDS OF PHRASE ADJUNCTS

EXERCISE 1

REVIEWING PHRASES

A. What is a phrase? a verb phrase? an adverb phrase? an adjective phrase? Illustrate each. What is the difference between a phrase and a clause?

B. In the following account of an incident find all the phrases added to the essential elements of sentences, and tell what each adds to the meaning of the sentence, what element it is added to, and whether it is adjective or adverbial.

In an Ohio town each morning the pupils of the central grammar school gathered about the flag pole for the simple flag-raising exercises. The custom was for all the pupils to stand at attention until the flag was in place and then to pledge allegiance to it. One day the principal surprised the pupils by saying:

"We shall have no flag raising today. Yesterday afternoon, on their way home, some of the boys of this school tipped over a vegetable cart belonging to an Italian, and then, as his carrots and potatoes rolled in the street, ran off laughing. Some of the girls also laughed at the incident. This Italian is Antonio Appolonio, and he lives at 8 Cedar Street. Not until a committee of the boys who did this shabby trick have paid Appolonio for his vegetables

SALUTING THE FLAG

and made an apology to him can the flag fly over our schoolhouse. The flag stands for courtesy and a square deal to everybody."

That evening ten humble-looking boys knocked at 8 Cedar Street, presented the astonished Appolonio with ten dollars, and said they were sorry for their rudeness. They all shook hands with him, and the last boy to leave thrust a small American flag into his hands. — GRACE TURKINGTON, "My Country"

EXERCISE 2

LEARNING TO RECOGNIZE PREPOSITIONS AND PREPOSITIONAL PHRASES

One of the most common kinds of phrases is the *prepositional* phrase. *A prepositional phrase is a phrase that is connected to some part of the sentence by a preposition.* A phrase may be used in various ways in the sentence, generally as an adverb or as an adjective adjunct.

What is a preposition? A preposition has little meaning in itself. Its business is to show the relation between two or more things. For example, here are a table and a book.

The book may be related in various ways to the table: it may be *over* the table, *on* it, *by* it, or *under* it. The words *over*, *on*, *by*, and *under* show the relation of the book to the table. When we say "Tom was trudging *along* the dusty road *with* his gun *over* his shoulder" the word "along" shows the relation of the road to his trudging, the word "with" shows the relation of his gun to Tom, the word "over" shows the relation of the gun to his shoulder. Such words as *over*, *on*, *by*, *under*, *along*, *in*, *up*, *across*, *beside* (not *besides*), *through*, *at*, *to*, *with*, *of*, *for*, etc. may be used as prepositions. Why?

A **preposition** *is a relation word that joins a substantive to some other part of the sentence.*

A preposition always introduces a phrase; examples are "along the dusty road" and "with his gun over his shoulder" in the sentence above. Why are these groups of words phrases? The substantive "road" is the principal word in the first phrase because it represents the thing that the trudging is related to. We say that this noun is "used with a preposition."[1] What is the principal word in the second phrase? Pronouns and some verbals, as well as nouns, can be "used with prepositions"; for example, "I was looking for *you*," "He won his first honors by *studying* hard." Why is *studying* a verbal? (See Appendix, page 376.)

In the sentences below, after pointing out the essential elements, find the prepositions, read the prepositional phrases, and name the substantive — noun, pronoun, or verbal — that is used with each preposition. Sometimes two or more words are used with the same preposition, forming a compound element. Point these out.

[1] Some grammars call this substantive the *object* of the preposition.

1. He is dragging the hose over the rough stones.

2. The man standing by the principal is the new mayor of the city.

3. Mother gave a corner of the garden to Jane and me for growing lettuce and beets. (The phrase "for growing lettuce and beets" shows the purpose of the giving and is therefore added to the verb "gave." Was the giving for the growing or for the lettuce and beets? What, then, is the principal word in the phrase? Show that it is a transitive verbal. How are the words "lettuce" and "beets" used?)

4. She came dashing through the door.

5. Saturday a crowd of us girls went to the woods for nuts.

6. With whom did you stay when you were in New York?

7. Whom did you come with? (Sometimes the preposition comes last.)

8. The coach has given that job to John and me.

9. All of us boys have set our hearts on winning the championship.

10. Along the brook I found the footprints of some queer animal.

EXERCISE 3

LEARNING OTHER IMPORTANT THINGS ABOUT PREPOSITIONS AND PREPOSITIONAL PHRASES

Prepositions often give trouble in speech. They must be used idiomatically — that is, according to English usage. Although the people of different nations, for the most part, may conceive the same ideas and relations, they often express them differently. Every language has its own peculiarities of expression, which we call *idioms*. These idioms differ in no way, perhaps, more greatly than in the use of prepositions. For example, in Spanish we would say, "We pray *from* our knees," but in English we say "*on* our knees." Of course it is the English idiom that you must follow.

Those of you who follow the correct usage habitually without stopping to think are fortunate and do not need this exercise. Most of you, however, need some drill in the use of prepositions, and those who have learned un-English usage — or idioms — from foreign-born parents doubly need it.

The correct use of the various prepositions would be easy enough if there were rules to govern all cases. But there aren't. For the most part you will have to depend upon gradually recognizing your bad habits and drilling yourselves on the correct expressions. Here are a few hints, however, which should help you. When a change of place is involved we use *into*; when not, *in*. "The trainer went *into* the lion's cage." (What change of place is there?) "The lion was pacing back and forth *in* his cage." (Why *in* here?) *To* almost always implies movement; *at* does not; *in* is short for *within* (meaning inside of). We go *to* a town, arrive *at* the station, live *on* a certain street, and *in* a particular house. We say that the bucket is full *of*, but filled *with*, water; that skimmed milk tastes very different *from* (not *than* or *to*) whole milk. (Can you by collecting and studying sentences give any hints for using *by* and *with*?) *Only* is not a preposition.

Sometimes we need to use a compound preposition; as, "He came *out of* his office to meet me," "Joe sits *back of* Tom." Why do we call *out of* and *back of* compound prepositions? (Never say *in back of* or *off from*.)

A. In these sentences choose the preposition that you think correct. Take note of the errors that you make and drill on them especially.

1. Put the cake (in, into) the oven as soon as possible after mixing it.

2. He is (to, at) home (school, or church).

3. The little bird with ruffled feathers sat (on, in) the window sill.

4. My wheel is very different (from, than, to) yours.

5. They live (in back of, back of) the railroad tracks.

6. We soon arrived (at, in, to) the place where the ducks were.

7. I screamed (to, at) the top of my voice.

8. Most of the hotels were full (of, with) people.

9. The word *there* is an expletive. It has no use in the sentence (only, except) to let the subject come after the predicate.

10. I crawled back under the table and sat down (into, in) the corner.

11. Art is different (to, than, from) nature.

12. She lives (to, at, in) Chicago.

13. They took us (at, to) a disadvantage.

14. She went (into, to) the house just a moment ago. (Could each of these be correct?)

15. Mrs. Bertram was very different (to, from) Mrs. Meadowsweet in almost every respect.

16. Copy the assignment (off, off from, from, from off of) the board.

17. My friend and I started for a boat ride (in, on) the creek.

18. There was an abundance of goldenrod (of, with) which I filled my arms.

19. He plants his feet firmly (on, in) the ground.

20. One section of the country will be benefited (to, at) the expense of the other.

21. One day I was sitting (in, on) my aunt's porch.

22. (In, at) the outbreak of the Civil War we had two and one half millions of tonnage.

23. Just as we were fastening the bait (on, to) the hook, we heard mother calling us.

24. The boys had hidden on the fender (on, in) the rear end of the street car.

25. Since physiology is uninteresting to me I cannot concentrate my mind (on, to) it enough to make it easy.

B. A prepositional phrase consists of (1) a preposition, (2) the noun, pronoun, verbal, used with the preposition, and (3) *all* the adjuncts of this word — phrases and clauses as well as word adjuncts. For example, in the sentence "We stopped and rested *beside a little spring under a bluff, which rose steeply some thirty feet*" the italicized group of words is all one phrase, made up of (1) the preposition "beside," (2) the noun "spring" used with the preposition, and (3) the adjuncts of "spring," which are the word adjuncts "a" and "little" and the prepositional phrase "under a bluff, which rose steeply some thirty feet." (Show why these are adjuncts of "spring.") This second phrase — which, remember, is a part of the first phrase — consists of (1) the preposition "under," (2) the noun "bluff" used with the preposition, and (3) the adjuncts of "bluff," which are the word adjunct "a" and the clause "which rose steeply some thirty feet." (Show why these are adjuncts of "bluff.") Phrases and clauses, you see, are sometimes parts of phrases. Show that the italicized words in the next sentence are all one phrase, and that a phrase can contain clauses and other phrases. "There was a humming-bird's nest *on a lower limb of the old willow tree that shades the swimming hole.*"

Prepositional phrases are very useful groups of words, for they can be used in almost any construction in the sentence — even as the principal part of a prepositional phrase. For example, in the sentence "John appeared from behind the barn" you see that the preposition "from" shows the relation between the appearing and some place; since the phrase "behind the barn" represents this place it is "used with" the preposition "from." Look again at the sentences in Exercise 1; point out the prepositional phrases and show how they are made up.

Give the essential elements of the sentences below. Find all the phrases and tell the construction (use) of each. Be sure to read the whole phrase, and analyze a few into their parts. For the present, however, analyze only those that are used as adjective or adverb adjuncts, for some of the others present difficulties that you have not yet been taught to meet.[1]

But before you do this you must be given a warning in regard to the word *to*. You might naturally think that *to* is always a preposition, just as *too* is an adverb and *two* an adjective. It usually is, but occasionally it isn't. One of the frequent uses of *to* is to precede the verbal that has the root form of the verb. (What is the root form of a verb?)[2] When this verbal is used as subject or predicate element or direct object, the word *to* is not a part of speech at all but merely a form word (used because the ear has become accustomed to hear it) and so, of course, does not, with the verbal, form a prepositional phrase. For example, in "*To save* daily a dime is *to grow* rich in time," show that "to save" and "to grow" are the root forms of their verbs and are used as subject and as part of the predicate element; and in "John wished *to earn* his way," show that the verbal "to earn" is the object. (What is the word "to" in each sentence? How do you know?) When *to* expresses use or purpose it is a preposition; for example, water ***to drink***, study ***to learn***.

1. Underneath the sofa is a good place to hide.

2. Under the eaves in the barn Betsy found two gray kittens with their eyes just open.

3. The book you are looking for is on the table in the next room.

4. To continue to make the same mistakes is a sign of inexcusable carelessness or deplorable stupidity.

[1] Since adjuncts of essential elements may now be analyzed, more detailed diagrams may be used. See Appendix E, IV.

[2] If necessary, refer to Book I, pp. 238 and 239.

5. The way to correct one's bad habits of speech is to drill incessantly on the right expressions.

6. "Twenty Years After" is a good book to read on a long and tiresome journey, because it is a story of thrilling adventure.

7. Butterflies are remarkable for the delicacy and beauty of their membranous wings.

8. In the general structure of their bodies butterflies resemble other insects.

9. Each of their two long feelers consists of short joints, which may be divided into three distinct groups.

10. When the caterpillar hatches from the egg, it is a tiny creature with a soft skin over most of its body but with a rather firm covering for its head.

EXERCISE 4

RECOGNIZING AND PUNCTUATING APPOSITIVE PHRASES AND WORDS

In the sentence "Our dog, a valuable white collie, was stolen yesterday" what phrase describes the dog? Is the phrase adjective or adverbial? Why? Is it a prepositional phrase? Why?

Notice that the base of this phrase is the noun "collie." What adjuncts does this noun have? Does this noun stand for the same thing as the noun "dog," to which it is added? We say that the noun "collie" is *an appositive* of the noun "dog," or in apposition with the noun "dog." With its modifiers it forms a phrase, used as an adjective adjunct of the noun "dog." This is called an appositive phrase. Not every appositive noun has modifiers; for example, "My eldest son, *John*, is away at college." Generally, however, the appositive is part of an appositive phrase.

An ***appositive*** *is a substantive used as an adjective adjunct and representing the same person or thing as the noun or pronoun to which it is added.*

An appositive phrase is composed of an appositive and its modifiers.

A. Show that the italicized words are substantives used as adjective adjuncts and that they represent the same person or thing as the words to which they are added and are therefore appositives. Which of the appositives have adjuncts added to them? In each case read the whole appositive phrase.

1. The champion speller in our class, *Jack Green*, could not stand up against the ninth grade.

2. The best holiday of all, *Christmas*, comes in the best season of the year, *winter*.

3. That arithmetic problem, the *one* that I couldn't get last night, was as easy as falling off a log this morning.

4. This morning's chapel talk, a *report* of the work in civic improvement that our school did last year, made us all eager to do more this year.

5. She had taken the old colored servant, *Aunt Chloe*, and gone home with Mrs. Wiggs.

6. At one time there threatened to be trouble about the music; some would have Uncle Tom, the old *negro* who usually fiddled at the dances, and others preferred Jake Schultz.

7. Tom, a lanky *boy* of fourteen, did chores on neighboring farms.

8. And the other children, *Jim*, *Susan*, *William Henry*, and *Clara May*, went to school when sufficiently clothed and not otherwise more pleasantly engaged.

9. The most spirited horse on the range, *Tom Tiger*, was viciously mistreated by the overseer.

10. John Grove, a *boy* on the ranch, managed to rescue the horse from his tormentor.

B. This effective construction is not generally used by boys and girls. It is, however, worth acquiring, for it will often enable you to pack into a word or a phrase what you would otherwise have to spread out in a clause or a separate sentence. Illustrate this fact by one or more of the sentences under *A*.

Each bring to class twelve sentences containing appositives or appositive phrases. Number the essential elements. Underscore the appositives and inclose the appositive phrases in brackets. The sentences may be original or taken from your reading. You might look for the construction in passages describing or referring to persons or scenes. Consult the sentences under *A* and make a rule for punctuating appositives. Be sure that your own appositives are properly punctuated. When the sentences have been returned by your teacher, file them away to be used every now and then for dictation.

Give and illustrate the ten rules of punctuation that you now know (see Appendix C).

EXERCISE 5

STUDYING THE USE OF VERBAL PHRASES

A. You have already studied something about verbals and their use in forming verb phrases.[1] What is meant by the *root* form of any verb? The root form may be used either as a verb or as a verbal. (Prove this with three or four examples — *lie, take, see, go,* for instance.) If it is a verbal it often, but not always, has the word *to* before it; as, *to be, to do, to dare.* This *to,* as you know, is frequently not a preposition. It has no meaning; it is almost like a

[1] See Book I, Problems XXIII, XXIV, and XXVII.

hyphenated part of the word with which it belongs. (When it has a meaning, as of purpose in "water *to* drink," it really is a preposition.) What other forms besides the root form of each of the following verbs may be verbals? Prove your point in each case and be sure you can spell each verbal.

sing	swing	teach	lay	brag	drown
find	buy	smile	attack	drag	stop
have	sleep	tie	ask	drug	drive

B. You have seen that verbals may be used as parts of verb phrases. If the verb phrases contain the **predicate attribute**, the predicate attribute will of course be a verbal; as, "We *had visited* the factory before." Verbals may also be used as other essential elements of the sentence, as you have seen: for example, as **subject**, "*To err* is human; *to forgive* (is) divine"; as **object**, "We expected *to find* the job more difficult," "I do not enjoy *finishing* everything I begin, but I try *to do* so," "You ought *to succeed.*" You have found a good many examples of these uses of verbals.

In this report of a speaker's experience all the verbals are italicized. Which are parts of verb phrases? Which of these are predicate attributes? What verbals are used as object? Do not forget that the object is not part of a verb phrase, even when that object is a verbal. Which verbals here are not essential elements of the sentence in which they stand? Can you tell with what words these verbals belong?

Speaking at Assembly

When you hear a talk at assembly *given* by a pupil, you little realize exactly what it means to the student *talking.* I will *tell* you about my experience. On Tuesday one of the teachers asked me if I would *give* a four-minute talk on the Red Cross. She gave me

a reference to *help* me in the first part of my speech and told me *to have* the talk ready the *following* day. I went down to the Library and got the magazine she referred me to and started my work. First I read the article over, sometimes *reading* particular parts three or four times — then I reread and made some notes. After I had everything I wanted from the magazine I tried *to finish* the talk. The last part was an appeal for money. I could *get* no reference on that, and it had *to be changed* three times before it suited (not *saying* that even then it was anything to *brag* of).

At the beginning of chapel I was on the platform *watching* the people come in. I thought they would never *stop*. One class after another came in, and yet there were still a lot of vacant seats. Finally all were in their places. During the usual *opening* exercises I tried *to think* of my speech. The night before I could not *keep* my mind off it; now I couldn't *keep* my mind on it. I listened to the first three speakers. I wondered how they could *get* up with so much ease and *deliver* their talk as though they were *talking* to one or two people. How I wished I could *get* through mine in a like manner! When Dorothy Weseby, who spoke before me, had *finished*, I thought I would *come* next. Mr. Graham said, "The next thing on the programme" — I started *to rise* — "will *be* another song." I sank back in my chair with a breath of relief. I could *go* through my speech as they sang. But strange to *say*, I sang as hard as did anybody else in the auditorium.

As soon as the song was over, Mr. Graham announced my speech. I stood up — the audience seemed *to stretch* to the back of the gym. I thought everybody was *smiling* or *laughing*. I still insist that I stood there for fully five minutes before I uttered a word, and when I did *start*, I had hardly any control over my voice. I came to that dreaded list of bandages; I started *to say* "linen bandages" for muslin and left out three or four items. I do not *know* yet how I finished it. I do know I left out parts but "rounded them up" before I finished. I stumbled back to my seat. What! were they *clapping* after a speech like that? I had *to hold* on to the bottom of my chair for fear I would *get* up and *run*.

After assembly I tried *to dodge* the teachers and students I knew, but in *dodging* one I only met another. To my surprise they would *say* "Good work," or something to that effect. The only thing I could *make* out was that they were mighty polite. Of course, among my close friends I took it as a joke, but some of them said it with such sincerity that before I went home I began *to think* that perhaps the talk sounded better than I had *thought* it did.

C. (Optional) One of the most important ways to use verbals is in phrases that subordinate some part of the thought; as, "*Being eager to see the result of the experiment,* I opened the jar too soon." Young people seldom use this construction; they are more likely to coördinate the two ideas with *and,* saying, "I was eager to see the result of the experiment and opened the jar too soon." The phrase "being eager to see the result of the experiment" tells something about the person meant by the pronoun "I" and is therefore added to that pronoun. You see, then, that this phrase is an adjective adjunct, and you have doubtless found many a similar one in sentences without calling it a verbal phrase. All the other words in the phrase are connected with the verbal "being." Another kind of phrase commonly used for subordination is of this sort: "We went *to visit the glass factory at Meridale.*" This phrase, as you see, belongs with the verb "went," telling the purpose of our going, and is therefore adverbial. This is really a prepositional phrase, because "to" here is a preposition (why?). But no harm is done if you call it a verbal phrase, as the verbal "visit" is the principal word in it. All the rest of the words in the phrase belong with "visit." It is not important to analyze the phrase, but you can see that the noun "factory" is the object of the verbal "visit," just as truly as if "visit" were a verb and not a verbal, and that this noun has three adjuncts. What are they?

A verbal with the words depending on it and their adjuncts, if they have any, is called a ***verbal phrase.***

In the following reports find the verbal phrases and tell if you can which are used as essential elements, which are adjective, and which adverbial. Of course you will have to decide according to the connection of ideas, the meaning and sense of the words. Which are also prepositional phrases with verbals as principal words? Which writer uses verbal phrases more skillfully to subordinate part of his ideas? Which report is better? Why?

How I Earned Money for My Liberty Bond

I bought my bond from a soldier; then I started to think how to earn the money. So I began to save.

I went to the "North Side Market" and asked to be allowed to carry orders. The first day I did not make much, — only fifty cents. Then I became discouraged and wanted to start another way. But my mother told me to try again; so I went down to try again and this time I made more. So I just kept on going, and soon I got a job at a fish stand. Then I became known in the market, and now I take trips for anybody. On Saturdays I make two dollars besides what I earn after school.

How I Earned Money for a Liberty Bond

When the first Liberty Loan was begun I turned in an application for a bond near the end of the campaign, but it was too late; the banks had stopped taking subscriptions for the simple reason that the campaign was over. I determined to get a bond in the next loan, and prepared for it.

During the first week in July I went to the Y. M. C. A. camp in Mercer County, from which squads of boys were sent to help the farmers harvest their strawberries. The board at camp was five

dollars a week, and we were paid a cent and a half per quart for picking strawberries; but no idlers were allowed in the camp. However, I had earned a week's board at camp at our school Y.M.C.A. meetings in Pittsburgh, so all I earned the first week was clear money. This week the farmers, being short of help, were unable to pick strawberries and attend to the rest of the farm at the same time. Consequently the plants were literally weighed down by juicy, red strawberries as large as one's fist. I was the star picker of our squad and earned $6.36 the first week. After gaining permission from home to stay for a few more weeks (which, by the way, amounted to seven) I worked another week picking strawberries. I earned, however, barely enough to pay my board.

At the end of the second week it was announced that ten boys were needed to weed corn at two farms a short distance away. I volunteered and was transferred, with nine other Soldiers of the Soil, to a farm twenty-two miles away. Here we pitched two tents in a cow pasture. Being troubled by the cows and the breaking of one of our ridgepoles, we moved to the barn, where we occasionally enjoyed the most desirable company of eleven pigs. The farmers paid us fifty cents a day and board to weed two rows of corn daily. It sounds easy, but each row was about four hundred feet long. We finished the job in two weeks.

Then I was given another job near Mercer for the month of August. I received the same pay with lodging "thrown in." Here I had the delightful experience of being pitched from a load of hay into the farmer's arms. I was safe and sound, but rather shaky for a few hours. Probably because of this shakiness, I was half buried under this same load of hay when it was being lifted into the mow. One Sunday I improved time by being lost in a strip of woods. I also was forced to change clothes one day after being touched by a lapful of milk, placed there by a frivolous bossy.

When I came home I was the proud owner of twenty-five dollars, which was invested in a Liberty Bond when the second campaign began. The rest of the money I earned working around the store and selling pasteboards and newspapers to junk dealers. I collected

five or six hundred pounds of pasteboard around the store. In this way, and by doing odd little jobs everywhere, I finally earned the rest of the money and have enough left for two War Savings Stamps.

EXERCISE 6

USING VARIOUS KINDS OF PHRASES

Make ten or fifteen sentences, bringing in as many and as various phrases as you can sensibly use. If these sentences can form a connected story, description, or explanation, or a paragraph for a letter, so much the better. Be ready to point out the phrases, to show how they are used, and to tell whether they are prepositional, appositive, or verbal.

BY LAKE CHAMPLAIN

I was as bare as a leaf,
And I felt the wind on my shoulder.
The trees laughed
When I picked up the sun in my fingers.
The wind was chasing the waves,
Tangling their white curls.
"Willow trees," I said, "O willows,
Look at your lake!
Stop laughing at a little girl
Who runs past your feet in the sand!"

HILDA CONKLING (six years old)

PROBLEM XIX

JUDGING THE SINCERITY OF A STORY

Librarians tell us that many more stories and novels are taken out than any other kind of book, and we all know what scores of people go to see moving-picture stories. The most interesting things in the world are people and their doings. The important point is *the kind of persons* we enjoy reading about and seeing on the screen.

Do you prefer them to be like real boys and girls, such as you know? Or do you like to meet in stories — perhaps because you never meet them anywhere else — the boy who never neglects a duty, and the girl who is unbelievably happy in disposition, radiating cheer and sunshine twenty-four hours out of every day? Do you like to read of a very poor boy, the support of his widowed mother, who, being snubbed and shunned by a very rich boy, later has a chance to save that rich boy's life; or of a girl who was kidnapped as a baby, but who grew up as beautiful as a princess, though most cruelly mistreated by the wicked woman she lives with, and is later restored to loving and very wealthy parents?

Look around at the boys and girls you know. Aren't the rich and the poor ones very much alike, each with his good points and his faults? Haven't the bad people some good in them, and the good a little that is bad? Aren't there freckles on the noses of most of the girls, and do you think any one of them is likely to find that she had been kidnapped when she was a baby?

Authors who portray such *unreal* persons doing *unreal* things are guilty of *insincerity*, which, as you know, is a kind of untruthfulness. Do you like it? Even if you do, do you not know that a really good story must be *sincere*? And do you not want to raise your standards until you dislike untruthful stories? This problem should help you.

EXERCISE 1

APPLYING THE TEST OF SINCERITY TO STORIES

Test for sincerity the two stories below. Which is the better? Which is the poorer? Why? As you read keep asking yourselves: "Are the things said *true*?" "Are the characters more like the *real* people that I know or the kind that I only read about?" "Do they act naturally under the circumstances?"

At what points in the stories is the thought not immediately clear? What is the climax of each story? What details do you notice that do not help to bring out the climax?

A. Is it natural for young people to think of boys as "lads"? To whom did the "dark-complexioned lad" make his remarks about the "claims"? Do you think that the storm came up naturally or was it just produced on the instant by the author? At what time does the storm begin? When did John and his father "retire" to the dining room? When did the ship lunge forward and downward? In stories do young ladies and their mothers usually appear just as the last seats in lifeboats are offered to men? Do they in life? How can you account for those "restless hours of waiting" in view of the "water-swept decks" of the preceding paragraphs? How did there happen to be "a raft of doors" to hold John and his father? Could the father have reached

John's side and could the two have got their wet shirts off as easily as the story implies? Why did the captain of the rescue ship give men the key to a room occupied by women? How did that same young lady and her mother happen to be on that boat and to leave that "sheet of folded paper," which contained "the claims," so conveniently for John and his father to find? What became of the two women? What one sincere touch is there? Do you like this kind of story? Why? What reasons have you for believing the author goes to the "movies"? Find an error in the punctuation of a quotation.

Luck at Sea

One afternoon in May a dark-complexioned lad of seventeen was reclining in a steamer chair, gazing steadily across the black, foamy waters of the Atlantic.

"If this war hadn't come old Mr. Rittsenburg wouldn't have run away with dad's claims and left us to make this dangerous voyage in search of them," he said woefully. "Dad will soon be penniless at this rate."

"John."

"Yes, sir."

"Dinner," his father replied, and the two retired to the dining room.

At mealtime a terrific storm arose. Waves swept the decks and the ship lunged first this way and then that. John and his father, Mr. Black, were obliged to go to their stateroom, leaving their meal unfinished.

At four o'clock a terrific noise was heard. The ship lunged forward and then downward.

"I fear the worst, John," said his father.

A very long second passed and a man ran by crying, "She sinks! To the lifeboats!" John at once gave a frantic leap for the door of the stateroom, but his father caught him, bidding him put on his life preserver and retire to the deck in an orderly manner.

John did as he was told, and his father followed. He afterward thought his actions very foolish.

Such a scurrying of feet — such confusion was there on deck! Children cried, women screamed, and men tried to look brave under these circumstances. People ran about the water-swept decks like drowned rats. One lifeboat after another was lowered. The last two seats in the last lifeboat were offered to Mr. Black and his son, but at this moment a young lady and her mother appeared. John and his father gave the last chance of leaving the boat to these two women.

After restless hours of waiting the remains of the ship were suddenly swallowed up by the merciless sea, leaving John and his father to struggle alone on a raft of doors.

After many baths from the cold merciless water of the sea, which at every overflow seemed more apt to carry the two into the unknown depths of the black, foamy masses, John and his father decided to give up. The boy gazed wearily toward the horizon with no object in view, but all at once he gave a cry that brought his father to his side.

"A boat! A boat!

Never before had John seen a more gladdening sight than the lights of this boat shining o'er the foamy water. After much shouting and waving of wet shirts, the two were discovered and taken aboard.

"How did you ever happen to survive?" asked the captain, after the two had put on dry clothes and had taken some hot tea.

"That is what puzzles me," answered John's father.

"Luck must be with you", said the captain. "You're tired. Better get to bed. Here is the key to Room 10. A young lady and her mother, survivors of the wreck, had it."

They were only too glad to do as he bade.

"My, but this has been an awful day," declared Mr. Black as they entered Room 10.

"It surely has," answered John. "What is this?"

He handed a sheet of folded paper to his father, which he opened and read as follows:

" Mr. Rittsenburg, your partner in business, employed me and my mother to carry your claims to Germany. I believe in the right, although German blood runs in my veins. Your claims are within."

Thus read the note, signed " The lady to whom you gave a seat on the lifeboat."

As the captain had said, luck was with them, and it continued to be so on their homeward voyage.

B. The author of the following story lived in Minneapolis. How far is St. Paul from Minneapolis? Is the story interesting as well as sincere? Why?

Catching a Train

One Sunday night during Easter vacation I was to leave for Chicago to meet mother and daddy. On our way down to the station we had to wait fifteen minutes for a street car. My friends insisted that the train left at five or ten minutes past eight, but I was sure it left at eight o'clock sharp.

We arrived at the depot two minutes past eight, just in time to see the train about three blocks down the track. What should we do? Would it be possible to overtake the train in St. Paul?

" Call a taxi," I suggested, and that was what was done. We told the chauffeur to drive as fast as speed regulations permitted. He started off in a steady way at regulation rate, but gradually speeded up his engines. As we went whizzing along we came within three inches of striking an iron post. " A miss is as good as a mile," I thought, as we went on at the same rate of speed. It seemed as if we were going fifty miles an hour all the way. The signboards fairly flew past, and we held on to the iron rod as tightly as possible, for the car was swaying from one side of the road to the other. As we turned a sharp corner the car seemed to hesitate, and swerve from side to side. We all held our breath while the car adjusted itself and started off again at the same speed. Next we came to the railroad crossing and heard an engine in the

distance; we wondered if the bars would be closed. We got across the tracks just in time. Again fortune seemed to favor us.

We finally reached the station in St. Paul and had to wait seven minutes for the train. This afforded me enough time to catch my breath, pay the driver, and think what mother and daddy would say to me when I told them of my exciting experience. As I actually stepped on the train I gave another sigh of relief and settled down in my seat for a night's ride to Chicago.

Moral: Always start in plenty of time to catch a train; don't depend on your friends to read the time-table; if you miss the train, call a taxi.

EXERCISE 2

USING WORDS SINCERELY

Sincerity — as has been said more than once — is a form of truthfulness. There is no more attractive quality of speech in man or woman, boy or girl, than simple truthfulness. It is easy enough not to tell lies, but it is very hard to make our words express to others the exact truth. Although perfect truthfulness in speech is difficult to attain, it *can* be cultivated by intelligent and persistent effort.

A. One form of untruthfulness in speech is *pretentiousness*, — pretending to fine-sounding expressions that are not our own. Boys and girls often feel when they speak before an audience, and more particularly when they write, that they must use what they regard as literary language. They think, for instance, that in a story a horse should be called a "steed," and boys and girls "lads" and "lassies"; that whatever is bright should "sparkle like diamonds" and whenever a tree stands out distinctly it should be likened to "a sentinel"; that it is more proper for people to "retire" to the dining room or to bed than to "go" to either place, and for a light to shine "o'er" than "over" the foamy water. The trouble

with such "fine writing" is that it is not really fine, *because it is insincere.* It does not represent truly anything that is in the author's mind. It is something like dressing up for a party in all the finery that you can lay your hands on, no matter how inappropriate or whose it is.

1. What insincerity in language do you find in the two stories in Exercise 1?

2. Point out in detail the pretentiousness, or insincerity, of the two "horrible examples" below. Try translating one of them into simple, sincere speech. Then read the two versions aloud to hear just how "horrible" the "example" is. The first one is a composition written by a pupil. What is the *point*? How often does the time change? Find four other bad errors. How would you grade this theme? The second example is taken from a description written by a person who says he likes "to write of the beautiful." Do you think he meant to ridicule "fine writing"?

(1) Just at twilight, along the Hudson as the sun was sheding its burnished rays, mingled with tints of azure blue of the evening sky making a beautiful scene, a large boat was seen idly drifting toward the west.

The only occupant of this large boat was an old man whose attitude was indicative of everything but concern.

The oars are laying idle across the top of the boat while it is being carried on by the wind and tide.

And the old man with a sad and gloomy expression on his careworn face, is emerged in thought, sat gazing toward the west.

The Hudson is spanned by a large iron bridge over which is seen a large bevy of sea birds flying toward the west. Underneath the bridge the water is plainly seen flowing through the enormous tiles, and the suns rays reflected on it makes the water gleam as it ripples over the rocks.

In looking toward the east, a small mountain is seen, on whose top appears a deep mist of blue just as if a blue cloud had encircled it, making a picture of the mountain, covered with green grass and blue mist almost indescribable.

(2) A scene of perfect loveliness was presented last night — a scene of matchless beauty and richest loveliness and soul-thrilling enchantment. The moon was dripping upon the earth its stainless showers of mellowest beamings of silverest light, while here and there, scattered throughout the sky, little clouds could be seen like floating islands in an ocean of light, and as they would catch upon their fleecy cheeks the kisses of the moon-beams they seemed like blushing brides of the radiant sky, and as they floated so gracefully away they gave to mortals below a panorama of loveliness — a panorama so rich and variegated in all of its exquisite tintings that it seemed like scenes from the art galleries in Heaven, and made us feel that the radiant colors were but the dust that was settling upon the sky as angels in golden chariots went grandly rolling by.

B. Another form of insincerity in speech is exaggeration. The exaggeration that is *intended* because it is humorous or gives emphasis is proper enough; as, for example, the remark of the captain of a leaky boat that while crossing the Atlantic he had pumped the entire ocean through his ship half a dozen times. But the exaggeration that is due to pure carelessness or ignorance of the true meaning of words should be *eradicated.* (What is the derivation and meaning of this word?)

Here is a list of the words that are, perhaps, oftenest misused in this way. You will see that they are all adjectives and adverbs. If you do not know it already, look up the real meaning of each. Decide whether these words are properly used in the following sentences. Where necessary, substitute the accurate word. Then make sentences of your own in

which these words are correctly used, and exchange your papers for class criticism.

awful	fearful	horribly	lovely	never
awfully	terrible	sweet	gorgeous	always

1. We were horribly tired and dusty when we got in from our trip.
2. That 's an awfully sweet dress.
3. We had a lovely time at the party last night.
4. Mildred is a lovely girl.
5. The iceberg, as it suddenly loomed out of the fog, was an awful sight.
6. That quarter of an hour of wildly bending trees, falling chimneys, and collapsing houses was a terrible experience.
7. We were terribly afraid we should be late for school.
8. The sunset last night was a gorgeous spectacle. (What is a spectacle?)
9. We had a gorgeous time on our geography hike last Saturday.
10. Bill never gets to his class on time.
11. Susan always wears that same pink dress. She must think it terribly becoming.
12. William never fails in an examination, but he always dreads taking one.

C. A third form of insincerity in speech is due to a mental habit that is very difficult to break. In fact, perhaps no one is entirely free from the fault. Often we express ourselves with *in*directness when to be perfectly truthful we should speak with directness and certainty; we use *seems* and *would be* when we should say *is* or *are*.

Do not use *seems* or *would be* except to show some degree of uncertainty. Tell why each of the following statements is not quite sincere. Make the necessary correction. Then use *seems* and *would be* correctly each in three sentences.

1. There seems to be some noise in the room.
2. Six times five would be thirty.
3. The right answer to that problem would be $9.25.
4. The grass seemed green and fresh after the rain.
5. It would be dishonest to copy someone else's theme and hand it in as your own.
6. The bronze, gold, silver, and ivory of Menelaus's palace seemed to attract my eye.
7. That hot July day the sun seemed to beat down unmercifully upon the dusty road.
8. The word *grass* would be the subject of the fourth sentence.
9. Maud seems to mumble her words.
10. I think the word *seems* would be wrong in the ninth sentence.
11. The wind seemed to sting my face.
12. A sickening feeling seemed to creep over me.
13. The first thing I seemed to realize was that my hands were burning.
14. I seemed to be so chilled that I could not get warm for a long while.

EXERCISE 3

TELLING A STORY FOR SINCERITY

Test yourself in this matter of sincerity by writing a story for your classmates to criticize. What other points must you keep in mind? (By the way, have you put "sincerity" at the head of the points listed in Problem XVII?) Be careful about the use of *seem* and *would be*, and do not let adjectives and adverbs exaggerate your meaning.

Judging from the stories studied in this problem, what kind of subjects had you better choose? If you wish, select

a subject from the list in Problem II, Exercise 4, or in Problem III, Exercise 1; or tell the story suggested in the picture below or by the colored frontispiece of this book.

Courtesy of Dr. George Woodward

THE LEGEND OF THE WATER LILY

From a carbon photograph by A. W. Elson & Co., Belmont, Mass.

First, however, show why these two themes are good. Do you find any suggestion of insincerity in words? Analyze some of the best sentences in each story.

Finding My Check

School was out! Now what would any Minneapolis boy do on a winter afternoon with a pair of skates in his hand, and a lake a short distance away, where there was good skating? I started off to the Twenty-fifth Street dock, where I met a group of boys. We put on our skates and started for the warming house, each trying to catch the "other fellow." At last we reached the warming house and soon exchanged our shoes for checks, which we put into our pockets and started out. We played "Tag" and "Prisoners' Base," and watched the horses race until nearly six o'clock. We then went in to get our shoes. Where was my check? I first looked in my coat pockets, then my hip and trousers pockets; my handkerchief suffered a thorough shaking. Everything came out of my pockets, — knife, strap, eraser, pencils, candy, gum, theater coupons, a broken button, and last, but not least, a long ago misplaced school paper which had cheated me out of one good skate after school. Where could the check be? I went back on the ice and looked until it grew dark, but no check could be found. I determined I would go home on my skates as I had shoe hockeys. It was all right till I reached the sidewalk. It had been scraped and the hockeys stuck on the stone. So out in the street I hobbled. A boy I knew yelled at me from across the street. "Lost your check, didn't you? I've done it." I gained the front door after having slipped backward down the steps twice. I felt for my key in my watch pocket. What was that — could it be — was it? I pulled my bungling fingers out and with them came the lost check.

Mental Torture

I sat in my seat and shivered. There were only two more and then my turn came. Over and over in my mind I went through my poem. Oh, what should I do, for I couldn't think what came next! For a moment my mind was blank. The next girl walked up, and I began to quiver all over. My teeth positively chattered and my lips were suddenly too dry. My throat contracted and I

couldn't swallow as usual. I tried to take deep breaths and master my fear, but it was too much for me. Oh, it was my turn! My heart was thumping hard and the blood was pounding in my ears as I crossed the long, long distance. I was on the platform, but I never knew how I managed to walk up there. I looked out upon the sea of faces, but I didn't dare to look at just one face, for I knew that would make me forget. I moistened my lips and actually began to do the thing I had dreaded for so many weeks. Gradually I lost my fear, and the words repeated so many times rolled off my tongue with a glibness and smoothness which surprised me. The ordeal was over! I felt limp but relieved.

EXERCISE 4

JUDGING STORIES IN MAGAZINES AND BOOKS

You have, no doubt, come to see that sincerity is the very best test you can apply to a story. In fact, sincerity is essential to *all* good speaking and writing. Keep it in your mind as a kind of touchstone that will help you to tell the good from the bad, the true from the false.

A. Each of you prepare to approve or condemn before the class the author's portrayal of some character in a story you have read. Let the test be *sincerity*. Be sure to give enough details to prove your opinion. Prepare a careful outline, follow it, and remember to speak distinctly. If you are acquainted with them, you might choose one of these characters: Jo March, Rollo, Tom Sawyer, Huckleberry Finn, Elsie Dinsmore, Rebecca Randall (of Sunnybrook Farm), one of the Henty boys, Pollyanna, Laddie, Billy Wiggs (of the Cabbage Patch).

B. Criticize these plots for reality, or sincerity:

1. Helen Rodney lives with her parents in a lighthouse; one night there is a wreck; Helen the next morning sees through a spyglass two tiny objects clinging to the wreck; she and her father

manage to reach the wreck and discover that the objects are two little boys. When they reach home Mrs. Rodney recognizes the boys as her Cousin Mary's little sons, who had been kidnapped the year before.

2. Nick, the star performer of a school basket-ball team, is about to win the championship for his school; the guard opposing him manages to throw him heavily to the floor when the officials are not looking; encouraged by his success, the guard then plays even more roughly; finally Nick, enraged at such dirty playing, trips him in plain view of all; realizing what he has done, he apologizes; the referee, however, sends Nick from the floor, and the game is lost.

3. A man suddenly wakes and finds himself on a river bank, with a railroad trestle near; a train appears with a small girl standing on top of one of the coaches; she screams to the man to stop the train, and he yells to the engineer; the train comes to a standstill just as it reaches a broken rail; the girl rushes to the man and cries, "Why, Uncle Fred, how did you get here? I thought you were in Alaska."

4. The plot of a recent moving-picture story that you have seen.

C. If you have recently read a story which you especially liked for the naturalness of the characters and their actions, write a letter to a friend recommending it. Tell enough to make your correspondent believe what you say and want to read the story.[1]

[1] See Problem XII, Exercise 6.

PROBLEM XX

SHOWING CHARACTER IN CONVERSATION

"Action," we say, "speaks louder than words." But words speak quite loud enough to be heard, and they give volumes of information about the speaker. They can tell us what kind of person he is, what his education is, the *speech habits of his family*, what interests him, what his past life has been, where he lives even, and the race he belongs to. In Problem V you portrayed character through significant details of appearance, habits, and actions. In this problem, practice showing character mainly through speech.

EXERCISE 1

SEEING HOW SPEECH BETRAYS US

A. Our speech betrays us not only in *what* we say but in *how* we say it. Only the uneducated or the grossly careless make bad errors in grammar. What particular errors have you been trying to root out of your speech? But even among the educated, few people articulate *perfectly*; that is, without overemphasis and yet *with distinct enunciation of every letter that should be sounded.* These few are the aristocrats of speech. You are fortunate if you know any of them. Listen to them every chance you get. At the other extreme are the persons that emit (what are the derivation and the meaning of this word?) such a mush of sound as the speakers in the following dialogue:

"Wossatchoogot?"

"Afnoonnoos Lassdition."

"Enythinkinnut?"

"Naw. Nothinnut 'cept lasspeechrosefelt's. Gottumgoinaintee?"

"Donsayso? Wosswetherpredickshun?"

"Sesrain. Donbleevtho. Funthingthiswether. Neverkintellwossgunnado."

"Thasright."[1]

Most of us belong somewhere between the two extremes. Let us get as near to the aristocrats as we can.

1. Turn the conversation above into *articulate* speech. (What are the derivation and the meaning of *articulate*?)

2. In pronouncing *shr* at the beginning of a word, be sure to say *sh*, not merely *s*. Speak the following words distinctly:

shrink	shrill	shrug	shred
shrapnel	shrivel	shrunk	shroud
shriek	shrub	shrine	shrimp.

3. What letters and combination of letters do you have most difficulty in sounding distinctly? (Refer to the articulation exercises, Appendix *B*.)

4. Make a class list of words that give most trouble, and practice yourselves in the clear enunciation of these for a minute or two each day until you have mastered them.

B. The speech of the speakers in the following conversations betrays what facts about them? Make your answers as complete as possible, and be prepared to defend your opinion if anyone disagrees with you. Read some of these conversations as dialogues, bringing out the character of each speaker.

Why might "Neighborly" be called an anecdote? In "A Debt of Honor" Amy and even Meg each makes an

[1] For exercises in enunciation see Appendix B.

error in grammar. Find the errors. Which is worse? What two mistakes does Amy make and Jo laugh at? Do you notice any insincerity in these conversations?

Neighborly

Over the fence the conversation had suddenly taken an acrimonious turn:

"An' if your boy, George, ties any more cans to our pore dog's tail," was Mrs. Maggin's stern ultimatum, "e'll 'ear about it, that's all! Oh, an' per'aps you've done with the saucepan wot you borrowed last Monday."

"George," asked Mrs. Grugg shrilly, "wot 'ave you been doin' to Mrs. Maggin's dog?"

"Nothing, ma!" replied the small boy unblushingly.

"There!" said his mother triumphantly. "An' you returned 'er saucepan, didn't you, dearie?"

"Sent it back by 'er dog!" said George calmly.

One Way to Fail

The credit manager for a large jobbing house told it in this way:

"Out in the town of C—— was a general merchant who had been giving us a great deal of trouble. His affairs had been going from bad to worse; and, finding ourselves unable to collect, I went out there myself. The little store was in great disorder, and the stock consisted mostly of ancient shopworn goods. He told me he was unable to collect the accounts due him and was ready to quit.

"'How much do you owe?' I asked him.

"'Several thousand dollars, I s'pose,' he guessed.

"'Let me see the invoices.'

"'I never keep no invoices no more. Can't pay 'em anyway! I tear 'em up,' he chuckled grimly.

"'Well, then, how much have you got out on accounts?'

"'Oh, four or five thousand dollars.'

"'Suppose you let me see your books.'

"'I don't keep no regular books. When a customer comes in and buys goods on his face, I just put it down on a slip of paper.'

"'A very poor plan,' said I; 'but let me see those slips of paper.'

"He hesitated; but when I insisted he went to his desk, bent over, and dragged from beneath it a wooden box in which the store cat was asleep, amid a great mess of soiled papers. He gave pussy a cuff, and she spat at him and made off.

"'Here they are,' he said.

"'Is this your credit department?' I asked.

"'Well, I s'pose you can call it that. Most of the accounts ain't no good nohow.'

"He had been running his credits in this way for years; and whenever a customer desired to make a payment on account he had to go over all this box of papers to find the necessary slip. We gave this man another chance and did our best to show him the necessity for having adequate records; but soon we were forced to close him out." — *Saturday Evening Post*

A Debt of Honor

"That boy is a perfect Cyclops, isn't he?" said Amy, one day as Laurie clattered by on horseback, with a flourish of his whip as he passed.

"How dare you say so, when he's got both his eyes? And very handsome ones they are, too," cried Jo, who resented any slighting remarks about her friend.

"I didn't say anything about his eyes, and I don't see why you need fire up when I admire his riding."

"Oh, my goodness! that little goose means a centaur, and she called him a Cyclops," exclaimed Jo, with a burst of laughter.

"You needn't be so rude; it's only a 'lapse of lingy,' as Mr. David says," retorted Amy, finishing Jo with her Latin. "I just wish I had a little of the money Laurie spends on that horse," she added, as if to herself, yet hoping her sisters would hear.

"Why?" asked Meg kindly, for Jo had gone off in another laugh at Amy's second blunder.

"I need it so much! I'm dreadfully in debt, and it won't be my turn to have the rag money for a month."

"In debt, Amy? What do you mean?" and Meg looked sober.

"Why, I owe at least a dozen pickled limes, and I can't pay them, you know, till I have money, for Marmee forbade my having anything charged at the shop."

"Tell me all about it. Are limes the fashion now? It used to be pricking bits of rubber to make balls;" and Meg tried to keep her countenance, Amy looked so grave and important.

"Why, you see, the girls are always buying them, and unless you want to be thought mean, you must do it, too. It's nothing but limes now, for everyone is sucking them in their desks in school-time, and trading them off for pencils, bead-rings, paper dolls, or something else, at recess. If one girl likes another, she gives her a lime; if she's mad with her, she eats one before her face, and don't offer even a suck. They treat by turns; and I've had ever so many, but haven't returned them; and I ought, for they are debts of honor, you know."

"How much will pay them off, and restore your credit?" asked Meg, taking out her purse.

"A quarter would more than do it, and leave a few cents over for a treat for you. Don't you like limes?"

"Not much; you may have my share. Here's the money. Make it last as long as you can, for it isn't very plenty, you know."

"Oh, thank you! It must be so nice to have pocket-money! I'll have a grand feast, for I haven't tasted a lime this week. I felt delicate about taking any, as I couldn't return them, and I'm actually suffering for one."

Next day Amy was rather late at school, but could not resist the temptation of displaying, with pardonable pride, a moist brown-paper parcel, before she consigned it to the inmost recesses of her desk. — LOUISA ALCOTT, "Little Women"[1]

[1] Copyright, 1896, by Little, Brown, and Company.

EXERCISE 2

SPELLING POSSESSIVES AND REVIEWING WORD ADJUNCTS

A. One class of word adjuncts — illustrated in the next few sentences — calls for special attention because it is said to furnish over one tenth of the words habitually misspelled. "*Amy's* interest in words does her credit." "Does *her* interest stimulate *yours*?" "*Whose* kitten is this?" "*Its* leg is broken." The italicized words tell whose interest, whose kitten, whose leg. As you doubtless know, all such words are called "possessives." But not all words in the possessive form necessarily express possession; for example, in "the *day's* work," "day's" does not tell whose work. In grammar the possessive form of nouns and pronouns is called the *possessive case*.[1] (In English no other parts of speech have possessive case forms. Why?) Show that all the possessives except "yours" in the sentences above are adjective adjuncts. "Yours" is a predicate element, — a kind of adjective adjunct after all, as you will remember.[2] (See Problem XV, p. 178.) Sum up the points about possessives made in this paragraph.

The most important point for you is the spelling of possessives. Learn these two simple rules and *apply them.* (1) To make the possessive form of any noun and some pronouns add an apostrophe and *s*, except to plurals ending in *s*; to such add an apostrophe only. (Think first, "plural or not?" and then, if plural, "*s* or no *s*?") (2) There is no apostrophe in these six possessive forms of pronouns: *ours*,

[1] This is often called the *genitive case.*

[2] If the *adjunct accusative* — an adjunct construction as the name implies — has been taught, it should be shown that possessives are used in this construction also. (See Appendix E, II–III.)

yours, hers, **its,** *theirs, whose.* (One of the worst mistakes you can make in spelling is putting an apostrophe in any one of these. The one that gives the most trouble is in black-faced type.)

1. Spell the possessive forms of these nouns and pronouns:

Tom	Burns	children	one
Rufus	princess	boys	anybody
mother	princesses	deer	anybody else
girls	prince	Mary	other
men	princes	colonies	another
Mr. Norris	child	colony	it

2. Use in interesting sentences of your own the words listed below:

there	dogs	hers	the Thomases'
their	dog's	its	Thomas'
it 's	dogs'	her	Thomases

3. Make twelve sentences containing the six troublesome possessive forms of pronouns, two for each. Let each sentence also contain the possessive form of a noun. Number the essential elements. Dictate some of these sentences to the class and file the others for future use, after they have been inspected by the teacher or the best pupils in the class. Do not relax your efforts until you have *mastered* the spelling of possessives.

B. This outline gathers together the grammatical facts that you have learned about word adjuncts. By means of it give a good oral recitation on the subject. Define each part of speech, and by sentences from the conversations in Exercise 1 illustrate each use except that of appositives. Illustrate this construction by original sentences.

PARTS OF SPEECH USED AS ADJUNCTS

I. What they are:
   1. Noun
   2. Pronoun
   3. Verbal
   4. Adjective
   5. Adverb

II. How they are used:
   1. Nouns and pronouns:
      a. As adjective adjuncts (including the predicate element)
         (1) Simple adjective adjunct
         (2) Appositive
         (3) Possessive
         (4) Predicate element
      b. As adverb adjuncts
   2. Verbal: as adjective adjunct (including the predicate element)
   3. Adjective: as adjective adjunct (including the predicate element)
   4. Adverb: as adverb adjunct

EXERCISE 3

REVIEWING FORM IN CONVERSATION AND WRITING A CONVERSATION FROM DICTATION

A. In writing conversation how do you paragraph the remarks of the separate speakers and the explanations of the author? Give the rules that you have learned for punctuating quotations, and illustrate each from the examples in Exercise 1. How do you show a quotation within a quotation? *When a quotation is a series of paragraphs put quotation marks at the beginning of each paragraph but at the end only of the last.* Account for the quotation marks in "One Way to Fail" and for the paragraphing and the punctuation of quotations in "A Debt of Honor."

B. Put the conversation below in correct form. What is a fable? What other fables do you know that point the same moral? What appositives do you find? Be careful to capitalize properly, and remember that the second part of the quotation marks is as important as the first.

THE FABLE OF THE DOLLS

oho said haughty marjorie the brand new christmas doll who was sitting in her nursery don't you wish you were in my place susan the little rag doll looked dejected she was sitting on the floor leaning limply against the wall marjorie stuck up her little nose what an ugly dirty color you are and one of your arms is torn and leaking that is because I have always been busy said susan busy laughed marjorie what can you do i was the constant companion of my little mistress until you came spoke up susan well that will be changed now said marjorie proudly who would want to be seen with you when i'm around i'm made of wax and my eyes open and close and my dress is pink silk and look at my slippers they are real patent leather my hair is real and see how lovely it curls yes said susan but my mistress will never cuddle you in bed with her nor will she make a comrade of you your lovely hair might get mussed and your dress get soiled oh no she will put you in a corner and look at you and you will get mighty lonesome marjorie became so angry that she leaned forward to glare at the rag baby she lost her balance and fell with a crash on the floor breaking her neck and one arm susan looked at her in pity and repeated a verse she had heard in the nursery a few days before pride goeth before a fall.

C. Study carefully the punctuation of the following conversation, noting especially the end punctuation of sentences. Then write it from dictation. Be careful of the spelling. What good descriptive phrases do you find? adjective or adverb? What four adverb clauses?

SHORT DIVISION

There were three children to coast and only one sled.

"Here I go," announced Ray to his sister, as he started down the hill.

Little May danced about in excited anticipation.

"Me next!" she exclaimed, as he brought his sled back to the starting point.

"No, I got to go again," and go he did, without further ceremony.

Hoping for their turn at the next round, the girls' eyes followed the coaster in its shiny path with eager interest.

"Now, Ray, it 's May's turn," said Ruth, as her brother came up the second time.

"Oh, I guess it 's my sled. Didn't Santa Claus bring it to me? Sleds are more for boys, anyway," announced Ray in the most masculine tone at his command.

As the coaster slid away the third time, tactful Ruth said, "Let 's run to the house, May. I know where there 's a magazine with some new paper dolls to cut out."

EXERCISE 4

SHOWING CHARACTER IN CONVERSATION

Follow the directions in *A* or *B* or both. Keep clearly in mind the ***kinds*** of persons you want to portray, and be sure that each speaks "in character"; that is, just as that kind of person would naturally speak under the circumstances. This is simply another way of saying, "Be sincere; tell the truth about your characters."

How are descriptive touches given in the dramatic form of conversation, as shown on pages 267–269? How is the description given in narrative conversation? What other differences are there? What are the advantages of each form?

A. Work out together in class a conversation in dramatic form. Keep it rather short, and let the purpose be to portray the characters mainly through what they say. Then assign the parts and act the scene. The picture below may suggest one kind of scene to dramatize. Your facial

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expression and actions will, of course, help out the speech. You may if you wish take one of the suggestions given under *B*.

First, however, criticize this dramatic conversation. Notice how the speaker and stage directions are indicated. From this conversation what do you learn of each speaker? Is there any lack of clearness? Point out the insincerities. In what respects is this situation unnatural? Could any inexperienced writer handle such a situation with perfect sincerity?

THE EFFICIENT MR. VON ISTENBURG

ACT I

TIME: 1918.
PLACE: NEW YORK.
SCENE: Well-furnished living room of a comfortably settled family.
CHARACTERS: Alice, Bob, Mr. Von Istenburg, and Mr. Carter.

ALICE. (*Speaking as curtain rises*) And so Bob and I have joined Uncle Sam's Secret Service, and we're only telling you about it because you belong to it, too.

MR. V. I. (*With decided German accent*) Dot iss fine. Dot iss fine. But you must let me varn you. The vun vich you least suspect is the real spy.

ALICE. (*Laughing*) How funny!

BOB. (*Thoughtfully*) 'Tis queer. However, spies are few and far between around this house, and being members is probably all we'll ever do for the Secret Service.

ALICE. (*Disgustedly*) Oh, you old calamity howler! If you talk that way, of course you won't.

BOB. Well, why shouldn't I talk that way? There 's nothing around here to attract a spy. No government papers. Nothing.

ALICE. (*Sarcastically*) No, the fact that dad owns an aëroplane factory and brings home papers every night isn't enough to attract a spy, is it? Oh, no.

BOB. Well, but Alice, they aren't valuable.

ALICE. You've never seen them.

BOB. Neither have you.

ALICE. Don't be too sure.

(*Enter* MR. CARTER)

MR. CARTER. Alice is right. They are valuable. And some of them are gone. Alice, was there anyone in the room last night when you put those in the safe?

ALICE. Nobody but Uncle Frantz. And he doesn't count.

MR. CARTER. Did you see anyone, Frantz?

MR. V. I. (*Positively*) No, I did not. But I remember dot I heered dot new maid in de next toom.

MR. CARTER. I know what you mean. She could have obtained the combination. Well, tonight we will make her send some false news to the Germans.

(*Enter* Maid *with a card*)

MAID. Mr. Carter, a gentleman to see you. He is in your office.

MR. CARTER. (*Taking card*) In a moment. (Maid *exits*)

MR. V. I. (*In a low voice*) She was listening at dot door. Unt she heered vot you say. It is safe to leave dose papers in dot safe tonight.

MR. CARTER. I think so, too. There is no risk tonight.

(Mr. Carter *exits*)

MR. V. I. You children see dot she did it, do you not? If you are to catch her, you must do it mit the goods. Alice, you might search her trunk. I must leave now. (Mr. V. I. *exits*)

ALICE. No spies! Well! However, I'll search other trunks than hers.

BOB. (*Excitedly*) What do you mean, Alice?

ALICE. (*Leaving room*) You'll know some day.

BOB. (*Leaving after her*) Alice is off on another tantrum.

ACT II

TIME: Next afternoon.

PLACE: The same.

CHARACTERS: Alice, Bob, Mr. Von Istenburg, Mr. Carter, and Maid.

BOB. (*To* MR. C.) I wonder who is doing it? It must be the maid. She's the only one who —

(*Enter* MR. V. I.)

MR. V. I. (*Interrupting*) It is dot maid. I searched her trunk dis morning and dose papers vere dere!

MR. CARTER. Alice, call that maid.

(*Exit* ALICE *and returns in a minute with* Maid).

MR. V. I. (*To* Maid) Young voman, I found dose papers stolen from Mr. Carter's safe in your trunk dis morning.

MAID. There ain't no papers there. I tell you they ain't.

ALICE. (*Taking automatic from* MR. V. I.'s *pocket and leveling it at him*) Mr. Frantz Von Istenburg, yesterday afternoon the stolen papers were in your room. Today they are in the maid's trunk. Mr. Von Istenburg, hand me that paper which you carry in your pocket with the combination of our safe on it.

(MR. V. I. *hands her the paper*)

MR. V. I. How did you guess?

ALICE. I took the one I suspected the least. You certainly told the truth that time!

CURTAIN

B. Let each member of the class write a conversation in narrative form, in other respects following the directions under *A*. What definite points must you keep in mind in writing narrative dialogue that you do not have to think about in the dramatic form?

These suggestions may help you to decide what kind of character to portray:

1. A boy or girl who habitually gives excuses and a rather strict teacher or an indulgent mother.
2. A lazy boy and his two more energetic friends setting up camp.
3. A peppery little girl and her teasing brother.
4. A young boy, stupid in arithmetic, being helped at night by an impatient older brother.
5. The school bully trying out a new boy.
6. A selfish girl and her tired, overworked mother.
7. The "tramp" pupil, who, too lazy to work for his own living in school, begs "hand-outs" from his indulgent classmates.
8. A young American persuading his foreign-born mother to learn English.

9. Two persons discussing a moving-picture show they have just seen. One has learned to apply the test of sincerity; the other hasn't.

10. Lazy Rip Van Winkle and his scolding wife.

11. Harvey Cheyne making his mother understand what a "bully time" he had on the *We're Here* ("Captains Courageous").

12. A fable pointing some moral.

C. Criticize your own work as to substance and as to form. Is it sincere? Do the speakers talk in character? Are all the necessary marks of punctuation where they belong? Are all possessive forms correctly spelled? Is the paragraphing correct? Have you any grammatical blunders in your unquoted words? How do you grade your bit of conversation? Probably you can criticize it better if you first "let it cool" a day or two after you have finished it.

D. Study carefully the poem "The Return of the *Mayflower*" and the pictures that illustrate it. What is meant by this *return*? Write the conversation of the troopship halfway to France with the ghost of the *Mayflower* seen through the fog on a moonlight night. What do the two ships have in common? How do they differ in character? Make the conversation show as much of the spirit of the two kinds of Pilgrims as you can, and profit by all that you have learned of form.

THE RETURN OF THE MAYFLOWER[1]

I

Down the sparkling Channel,
Out of Plymouth Sound,
What gallant little craft is this
Making outward bound?

[1] Poem and illustrations accompanying it copyrighted, 1919, by the American Red Cross. Used by permission.

Who crowd along her taffrail
To look their last on home,
While the seas beneath her forefoot
Are trampled into foam,

And in the morning sunlight
Her last sail is unfurled?
She 's the *Mayflower* out from Plymouth,
Bound for the New World.

What cargo does she carry,
And what port will she make?
She has a hundred souls on board
Would die for conscience' sake.

And she will come to anchor
On a far Western beach,
By God's grace, past the farthest bounds
That tyranny can reach.

No Argo ever carried,
No pilgrim ever planned,
A more sublime adventure
Than this exalted band.

They bear the flower of England,
To plant it over sea —
The holy seed of Runnymede
That men call Liberty.

And lo, that magic blossom
Shall flourish and increase,
To glad the souls of all mankind,
And fill the world with peace.

Warm are the Devon Moorlands
In the September sun,
And over the dim unknown sea-rim
The *Mayflower* is gone.

II

Looming up the Channel,
Making Plymouth Sound,
What man-of-war is this that comes
Racing, victory bound?

Speeding as to battle,
On she comes amain,
Swift as an eagle's shadow
Across the summer plain.

In power and in beauty
Commanding on the seas,
She leads a stranger battle line —
What men, what ships are these?

Look, where she flies her colors —
The white and crimson bars,
The ensign of the Rights of Man,
The Glory of the Stars!

Back from the ports of promise
Beyond the Western sea,
These are the breed of Runnymede,
The Sons of Liberty.

To cheers that give her welcome
What answer will she make?
Hark, to her thousand souls on board
Would die for freedom's sake!

To stay the ancient altars,
Where fire of justice burns,
For freedom still, as God may will,
The *Mayflower* returns.

BLISS CARMAN

GOOD MORNING

Why, there 's the morning and get-up-o'clock!
The dream-dewed freshness and the keen delight —
Do you remember? There — those ashes were
Our fire last night; the sun is laughing at them.
Look in the valley where we passed before —
You see — that little winding of the road?
The selfsame, big, important yesterday
That seemed so steep and threatening a hill!
Come, let us bathe and break the fast and start!

PETER NORDEN

PROBLEM XXI

KEEPING A DEFINITE POINT OF VIEW

The point from which we view a thing is very important, for it determines largely what we see. From Denver, for instance, some fifty or sixty miles away we may see Pikes Peak outlined against a clear sky, but from Manitou Springs, under the very shadow of the Peak, we cannot see it at all, for it has disappeared behind the foothills. Often our talking and writing fail to be perfectly clear because, as we proceed, we lose our bearings by not keeping definitely in mind the point of view we started out with. And so we put into the picture details that we cannot see and hear from where we are supposed to be standing; we shift from past to present time and back again; we forget the situation out of which the story we are telling grows, and therefore make things happen that under the circumstances could not well happen. From across a field we could not see the sweat dripping down the face of a boy at work, nor would a group of young people in most places be likely to meet a bear when they went to the woods for nuts.

Much that you have been doing in these problems must have helped you unconsciously in keeping these matters straight, but it will be worth your while to devote a few lessons to them particularly. This problem will show you some things to have in mind in order to keep the point of view definite and clear.

EXERCISE 1

CRITICIZING FOR POINT OF VIEW

It is easier to see defects in point of view in other people's writing than in our own, so it is well to begin with an exercise in criticism. In criticizing for definite point of view remember that it includes (1) place, (2) time, and (3) circumstances. In order to think straight it is well to state to yourself definitely the point of view in each composition, so that you may judge whether each detail fits. You may use one of these ways of stating it: "This is what was seen and heard from such a place, at such a time, under such and such circumstances"; or "This is what happened in such a place, at such a time, under such and such circumstances." For example, the statement of the point of view for "A Fire" (under *B*) might be, "This is what was seen and heard (1) on the way to and at a fire (place), (2) one day (time), (3) when a small grocery store burned" (circumstance); and for "A Threat of Robbery" (under *C*), "This is what happened (1) in the Jones's house, (2) one day, (3) when John Jones, an unusually large fourteen-year-old boy, was left alone."

The title of the problem might make you think that for clearness you must keep the *same* point of view from the beginning to the end of a composition. If that were true you could not, for instance, describe clearly in the same theme the changing appearance of things seen from a moving aëroplane or the succession of pictures you get from the window of a railway train, but some examples quoted below prove that you can. As a matter of fact you may change the point of view whenever you wish to do so, *provided that you change it for a purpose and let the*

reader know that you are doing so. It is the changes that you yourselves do not intend and do not indicate to the reader that cause confusion.

A. In each of these descriptions is the point of view suggested clearly in the beginning? State it. In which does it remain the same? In which does it change? How do the authors make the changes clear to you? In each of these extracts show that no detail is mentioned that could not be seen or heard from the place indicated, that each detail is pictured exactly as it would appear under the circumstances, and that the time is kept straight. Read these pictures aloud in class.

Arnold turned and waved a last good-by to the fast retreating knot of watchers. The ancient Cathedral of Tours loomed up beyond in its early morning grandeur. The smiling valley of the Loire widened and flattened as the aëroplane rose, until the checkerboard landscape was unbroken save by the white streaks of highway and the gleam of the numerous tributaries to the Loire, which, narrowing out in the distance, disappeared in the valleys of the Cher, the Indre, the Creuse, and the Vienne.

. . . . . .

Forty miles away to his right the rising sun lit up the white buildings of Angers. Beneath him, frequent clusters of tiled roofs indicated small villages and towns, too indefinite to permit his identification upon the small roller map above his knees. The altimeter indicated seven thousand feet. He leaned over the edge of the fuselage and studied the flat landscape. What a tiny playhouse they were passing! The white stone borders of the driveway outlined a path scarcely wide enough to comfortably set foot in. The outbuildings resembled houses built with dominoes. There was a tiny stream with a tiny bridge, leading the straight white highway across it. The river must be in a depression, yet the landscape appeared perfectly flat. Neither hills nor valleys then could be distinguished from above. — LAURENCE LA TOURETTE DRIGGS, "The Adventures of Arnold Adair, American Ace"

LONDON IN A BLACK FOG

The black fog has come. Over all the city it lies intact and deep. An absolute midnight reigns.

. . . . . .

Let us forth into the streets so still and sorrowful. With our hands we grope our way past garden-railings, feeling with adventurous foot for the steps or curbs. A glowing patch appears above us; it seems incredibly far away. We put forth our hand and touch the dank iron of a lamp post. Not even fire and light avail against the almighty fog. Footsteps resound about us, but they are the footsteps of ghosts, for one beholds no body. Now and then some human being brushes by — a woman, announced, perhaps, by rustling skirts or by some perfume cast from her clothes; perhaps a man, declared by the thud of a cane on the flagstones or the dull glow of a cigar. — HERMAN SCHEFFAUER, "The Black Fog"

B. In the themes below is the point of view indicated clearly *in or near the beginning*? State it as well as you can. In which does it change? Is the change plainly shown? In what themes do the writers shift the time? What details are mentioned in any of these themes that could not be seen or heard from the point of view indicated by the author? Prove your points. Which theme is the best? Which is the poorest? Why? Improve the wording where you can.

A FIRE

The fire wagon clanged by. Curiosity and excitement impelled me to follow the crowd. I could already see a column of smoke rising above the trees. When I reached the burning building, a small grocery, the roof was all in flames. Men are hurrying out show cases, boxes, and barrels. The fire department is working hard to keep the fire from spreading to near-by buildings. The roof soon fell in with a crash, which was followed by a cloud of smoke and then a bursting forth of huge flames. The larger

timbers, which were still standing, crackled in the heat and then fell to the ground. Although the store was burned to the ground, no other buildings were injured.

A Peaceful Valley

As I stood upon a high cliff I saw at my feet a power-house with a tall black chimney. A long coal shed stood beside the power-house. Just beyond this ran a sparkling river bordered by a thin line of birch trees. Across the river I saw several snug little farm-houses scattered along yellow, sandy roads. Fields of shocked wheat dotted the valley everywhere. In the distance I could see a thin mist of black smoke as it curled from a noisy thrashing engine. In the distance in another direction I saw a long freight train winding its way among the hills, where grazed many sheep and cattle.

On a Train at Daybreak

I was startled from my doze by the hoarse voice of the brakeman as he passed through the car. The sight of my fellow passengers was not inviting; so I turned to the window, through which the frosty morning air blew in. Through the darkness I could see that a few stars still lingered in the sky, and twinkling lights here and there told me that we were entering a small village. The train slackened its speed and soon came to a stop. The dim outlines of a station could be seen; and as the door swung open, giving a glimpse of the bare, chilly interior, the station master came out carrying his lantern and pulling his coat close about him.

C. In the following incident the circumstances are a very important element of the point of view. Answer for this incident the first four questions asked under *B*. Is the arrangement of the rooms quite clear to you? To what door does John go? How does the author imply — though evidently not intending to — that there is only one bedroom in the house? Is John's room a bedroom? In the first sentence

do the Joneses seem to live in the country or in town? How do you later know for certain that they live in town? What details in the incident do not go with your notion of a fourteen-year-old boy and of a bold burglar? Could you go to the door of your house and draw the attention of a policeman whenever you happened to want one? How did John manage to do this with his back to the door? Has the author kept the place and the circumstances clearly in mind? What word has he used incorrectly? Give the right word.

A Threat of Robbery

John Jones's parents had left for the day and he was left in the house alone. He was fourteen years old, but on account of his size you would have thought him to be twenty. He was in his room, when he heard footsteps in the kitchen. Knowing that no one was supposed to be there, he stepped to the door. He saw a man with a handkerchief over the lower part of his face going into the bedroom. John was much frightened, and screamed. The man rushed toward him, but John hit him with a stool and stunned him. In a minute he retained his consciousness and made a rush at John. In the meantime he had dropped his gun. John took a toy gun out of his pocket and pointed it at the man, who threw up both of his hands. John walked backwards to the door, and drew the attention of a policeman. The policeman rushed into the house and arrested the man.

EXERCISE 2

KEEPING A DEFINITE POINT OF VIEW

Prepare to describe some scene or to tell an incident for the particular purpose of showing that you can keep the point of view straight. Suggest the point of view *clearly* and *at the beginning* or *as near it as possible.* In descriptions you will find comparisons especially useful. Find some

good ones in the passages quoted under *A* in Exercise 1. Be sincere in the use of both words and details.

You now know enough grammar to understand a more definite rule for the capitalization of titles. Prove it by examining titles in this book.

Rule F. *In a title capitalize the first word and all other words except conjunctions, articles, and prepositions.*

Here are some suggestions for both descriptions and incidents:

1. Your town or city seen from a high point, — perhaps the tower of some building or hill not far away.
2. Discovering a bear nosing at your back gate when you go out for wood one winter afternoon. (You live on the outskirts of a town, near the winter quarters of a circus.)
3. The scene from your window during a snowstorm.
4. Going to school on a foggy day (how do you like the fun?), or, Anchored in a fog. (Will there be other boats anchored near? How shall you know?)
5. Going through the woods at night.
6. Lost in a sand storm or in a blizzard.
7. Coming home at night, when the lights go out.
8. Getting apples from the cellar by the dim light of a candle.
9. Going up in a balloon or in an aëroplane.
10. When the sun was in eclipse.
11. You think a fox has been after your chickens, and so you lie in wait for him one night. (Where do you live?)
12. Your room as darkness comes on or as the day gradually breaks. (How does the appearance change? Find out by actual observation.)
13. Awake at night on a Pullman car.
14. Approaching a city by boat; by train.
15. Some place that you know, as it was one morning (or evening) a hundred and fifty years ago (or more).

16. A passenger on the *Mayflower* sees a modern battleship taking American soldiers to France, or a soldier on the battleship sees the *Mayflower*.

17. The scene pictured in the frontispiece, as viewed by a soldier fresh from the United States.

EXERCISE 3

KEEPING THE GRAMMATICAL POINT OF VIEW

A. A verb, as you know, should agree in number with its subject; that is, we must use plural verbs with plural subjects, and singular verbs — namely, *is*, *was*, and those present-tense forms made by adding *s* (or *es*) to the root form (as, *walks*, *sings*, *cries*, *passes*) — with singular subjects. Failure to do this is really the result of a change in point of view. We start out, for instance, with the notion of a single person or thing, and a little later, losing sight of this fact, we use a plural verb to go with its singular subject, or the reverse.

We are most likely to make this shift in number (1) in sentences beginning "There is (are, was, were)"; (2) in sentences whose subjects contain such pronouns as *one*, *everybody* (*everyone*, etc.), *each*, *either*, *neither*[1]; (3) in sentences containing compound subjects made of singular substantives joined by *or* or *nor* (illustrate); (4) in sentences having substantives of a different number coming between the subject substantive and the verb that should agree with it. You have already had many examples of the first two. The last two need explanation and illustration.

In the sentence "Neither Tom nor Bill seems to think neatness in written work worth while" the compound subject

[1] Every one of these pronouns makes us think of more than one person, but it also makes us see these persons separately or singly. These pronouns are therefore singular in number.

" neither Tom nor Bill " is singular, because the double conjunction *neither . . . nor* separates the two singular subjects " Tom " and " Bill " and does not add them, as *and* does. " Neither Tom nor Bill " means Tom and Bill taken separately, not together. The thought is " Neither *Tom seems* to think etc. nor *Bill seems* to think etc." To avoid monotony we say, " *Neither Tom nor Bill seems* to think etc." In a similar way *either* and *or* separate ideas and do not add them. Correct the error in agreement in the two following sentences: " The Smiths are never both on time for anything. Either Beulah or Mamie are sure to be late to class."

The fourth cause of confusion in number referred to above can be illustrated by the sentence " A basket of big red apples are waiting for you beside the fire." What is the subject of " are " ? Is it singular or plural ? Correct the sentence. The plural verb was erroneously used with a singular subject because an adjunct containing the plural noun " apples " came between the verb and its subject.

What changes in number point of view are in the sentences below ? In every case make the necessary corrections.

1. There is still left two errors in Tom's theme that he hasn't corrected.
2. The rules for this season's football has been somewhat changed.
3. Either Jane or Betty have come home, for I see a trunk going in at Mrs. Watkins's.
4. There 's a few apples left in the barrel.
5. Every member of our class know the difference between *its* and *it 's*.
6. Everybody in the theater were applauding enthusiastically.
7. There was hardly two bushels of pears on our trees this summer.

8. Mary, with several other girls, are looking after the decorations.

9. Neither the white nor the blue boat are making much progress against the stream.

10. Noah and his family, after the ark had settled and the water had dried off, comes out into the sunshine once more.

B. A pronoun should agree in number with the substantive — noun or pronoun — to which it refers. We call this substantive the *antecedent* of the pronoun because in sentences and paragraphs it usually is mentioned before the pronoun. (Look up the derivation of *antecedent.*) In the sentence "Large stones were thrown into the water to see who could dive and get *it,*" show that "stones" is the antecedent of "it" and that "it," therefore, should be changed to *them.* What is the antecedent of each italicized pronoun in the following sentences? Does the pronoun agree with its antecedent in number? If not, make it do so. (The pronoun *he* may properly be used to refer to such words as *person, some one,* etc., which stand for both boys and girls, men and women.) Correct any error in the agreement of verb and subject substantive.

1. John, together with three or four other boys, are trying hard to raise *their* grades in arithmetic. (What is the subject of "are"?)

2. Some one must have pricked *their* finger and let the blood drop on the tiled floor.

3. Everyone except a very few have smiles on *their* faces.

4. It is said that a person's ears burn when anything bad is said about *them.*

5. I told each one that *they* might send *their* dues to you or to me.

6. Now and then a girl or woman edges *their* way through the crowd.

7. Every member of the class have pledged *their* help to the Red Cross.

8. When one promises to do a thing *they* should keep *their* promise.

9. Any person who refuses to do *their* share of work is a shirker.

10. Neither of them do *their* work very well.

C. A second way in which we often change the point of view is shifting from one grammatical person to another. A pronoun which represents the speaker is said to be in the first person; one which represents the person spoken to is said to be in the second person; and one which represents the person or thing spoken about is said to be in the third person. In the sentence "*One* doesn't have to pay attention to chicken raising as *you* would to some other business" the writer changes from the third person in the beginning of the sentence to the second person toward the end. (Why is *one* said to be third person and *you* second?)

Prove that there is a change of person in each of the following sentences. What shows that the author of these sentences was not sincere?

1. My choice of subjects would be literature. One seems to find it a subject of interest and entertainment. (Criticize the use of "would be" and "seems.")

2. I think the poems of nature are especially good. For if the poem tells us the appearance of outside scenery in spring we can well picture the scene in your mind.

3. Also if we are told the feelings of a person in some seasons you can know just how he feels.

4. Also I think in the study of literature you can let your imagination run further. If we are given just a bare thought upon the happiness of a girl in spring we can fill out that picture.

D. In this character sketch find the one change in person and the many changes from singular to plural number and back again. Notice that the author makes several boys wear one cap — a change in number point of view. Find other similar examples. What evidence of insincerity do you notice?

A TYPICAL NEWSBOY

One who has seen a newsboy will know that they are of a bright and active disposition, always alert to what is going on. They are more frequently found around a railway station than any other place, and it is here that you will see him nudging at some traveler, trying to get him to buy a paper. When a train arrives, the newsboy is the first person to be seen. They are always running about hollowing at the top of their voices. Between trains they generally sit around in the station waiting room, or, perhaps, they go uptown to sell papers. As a rule, the newsboy is very shabbily dressed. During the summer they often go bareheaded, while in winter they wear a ragged cap. Their trousers are usually too small for them, having been worn for many years. Their shoes, as a rule, are the rudest kind. Over their shoulders they carry a bag for their papers, which is often very dirty from continuous use. But as the newsboy goes striding along the street, with his clothes fluttering about him, he seems to be happy.

EXERCISE 4

KEEPING THE POINT OF VIEW OF AN IMAGINARY OBSERVER OR NARRATOR (OPTIONAL)

If you have the time for it this exercise may interest you, but it can well be omitted. Imagine yourself someone else and describe something or tell an incident as that person might do it. It might be fun to imagine yourself an animal, as did the author of "A Canary's Description of a House Cat." Your special problem will be to keep the point of view of this imaginary person or animal.

State the point of view for this incident. Are the details well chosen? Which of these details are especially good in suggesting the canary's point of view?

A CANARY'S DESCRIPTION OF A HOUSE CAT

The other day, as I was sitting on my perch, the door blew open and a great fierce-looking creature came creeping in. It was colored gray and had neither feathers nor wings, but was covered with a soft fuzzy stuff. It had four feet instead of just two and a long, slender, and wiggly tail. Its eyes were large, bright, and cruel looking. It had long, sharp claws which kept working in and out of its feet. Its face was covered with wriggly stripes, and long stiff bristles stuck out from over its eyes and from each side of its nose. As soon as it saw me it crouched down on the floor and began creeping toward me. When it had crept up close it made a great spring and landed on top of my cage. Then it began reaching in between the bars and trying to catch me with its long, curved claws. I fluttered to the other side of the cage to get away from the claws, but they would have caught me if the mistress had not come in just then and knocked it down with her broom.

Courtesy of the *Red Cross Magazine*

A RUSSIAN PEASANT'S HOME

Suggestions for Subjects

A letter from Telemachus to his mother telling about his visit to Pylos.

A surprise party on your seventh birthday. (Be sure to remember that the narrator is only seven years old.)

A cat explaining why it failed to catch a mouse on a certain occasion.

A woman just come from a Russian village tries to work in a modern American home. (See the picture opposite.)

Losing a tie game, as told by a baseball fan.

A snowstorm, described by a person who has never seen snow before. (Who might that be?)

A horse's account of his first meeting with an automobile.

A mouse's description of a cat.

A city child's account of her first day on a farm. (Have you ever read Josephine Dodge Daskam's "Ardelia in Arcady"?)

Your dog's picture of you.

The wolf's story of "Little Red Riding Hood."

Some other well-known story told from a different point of view.

Spring

A flicker of leaves
Across my book,
And a quavering bird-note,
Call me
To the window;
And there —
Is Spring,
Laughing up the slope
With jonquils in her hair,
And teasing the thrush
Because his song
Is rusty!

Mabel Linn

PROBLEM XXII

MASTERING THE ORDINARY USES OF PRONOUNS

The Great Teacher once said, in a warning against false teachers, " By their fruits ye shall know them." We might say of pupils, " By their pronouns (verbs, double negatives, adjectives, and adverbs) ye shall know them." What do your pronouns betray in regard to you? Perhaps they show that you do not have to dwell long on this problem. But if not, decide *now* to make them in future testify to the good character of your speech. There are only a half dozen or more that give much trouble. This problem will gather together the facts that you already know about these, and add to them a few more. Your duty will be not only to fix in your memory but to master in your speech these ordinary uses of pronouns.

EXERCISE 1

USING THE RIGHT CASE FORMS OF PRONOUNS AND SPELLING POSSESSIVES CORRECTLY

Define a pronoun and then prove that each of the following words can be used as this part of speech:

I	she	whom	some	another	anybody
we	it	this	many	each	everybody
you	they	that	any	either	anyone
he	who	one	other	neither	everyone

Prove in sentences that pronouns can be used as subject element, predicate element, direct object, possessive modifier, adverb adjunct, and the base word in a prepositional phrase.

A. The form that is used for subject and predicate elements is called the *nominative case*. (Look up the derivation of *nominative* and be sure that you can pronounce the word accurately.) Why should the predicate pronoun have the same case form as the subject pronoun?[1] The form that is used for object, adverb adjunct, and the base word of a prepositional phrase is called the objective case.[2] Show that the nominative and objective cases are alike for most pronouns. Show, however, that these two cases are different for the "troublesome six" — *I*, *we*, *he*, *she*, *they*, and *who*. Use the proper form of each as the predicate element in a sentence. (What linking verb do you use?) Use the proper form of each as (1) direct object, (2) adverb adjunct, (3) the base of a prepositional phrase.

Unless they are predicate pronouns, five of these six give little trouble except when they (1) are used as part of a compound element, as, *Jim and I*, or (2) are followed by an appositive noun, as, *we girls*.

Few people say:	But many say:
Me will put up the tent.	*Him* and *me* will put up the tent.
Us decided to go.	*Us girls* decided to go.
She excused *I* from coming.	She excused *Mary and I* from coming.
She excused *we*.	She excused *we boys*.
Father gave *I* a printing-press.	Father gave *Joe and I* a printing-press.

[1] If necessary refer to Book I, Problem XII.

[2] The objective case is sometimes called the *dative-accusative* case because it corresponds to two cases in other languages — the dative and the accusative.

Mr. Brown lent *we* his wagon.	Mr. Brown lent *we boys* his wagon.
No one went except *I.*	No one went except *she and I.*
Everybody except *we* stayed.	Everybody except *we three girls* stayed.

Show that the italicized pronouns in the sentences on the right either are parts of compound elements or are followed by appositive adjuncts. Why is each sentence wrong? Correct it.

Since many educated people are careless in using the correct case of *who,* errors in the use of this pronoun are not considered so illiterate as are those mentioned above. It is pleasant, however, to hear people say, "*Whom* did you see?" rather than "*Who* did you see?" and "*Whom* did you speak to?" rather than "*Who* did you speak to?" Why not try to belong in the class of careful speakers?

Test yourselves by reading aloud the sentences following to see if you can tell *instantly* whether they are right or wrong. Make all necessary corrections. In compound elements should *I* come first or last? *you*? Why, in each case?

1. I, my uncle, and his family were out riding last Sunday.
2. It was I who spilled the ink. I am very sorry.
3. Please excuse Jane and I ten minutes early this afternoon.
4. Hurry up! Father's here, and he's brought you and me a box of candy. (Why are the words *you and me* a compound adverb adjunct?)
5. Mabel has found the letter she lost. Joe wrote me and her that letter from Camp Jackson.
6. Mother has given permission for Mary and me to go camping next summer.
7. No one knew it except he and I.
8. Many of us girls hope some day to be girl scouts.
9. The club is organized for the enjoyment of we girls.

10. I am sending you some kodak pictures of Alice and I.

11. I and my cousin Vera prepared the lunch to take to the picnic.

12. Us boys nearly always get together once a week.

13. With whom should you like to work?

14. Whom did she stay with? (Remember that the preposition does not always come first.)

15. It 's me. Let me in.

16. Who did you see when you went out to Lucy's yesterday?

17. Who is she going with now? She don't ever want more than one friend at a time.

18. Daisy and me just love to go to moving-picture shows; they 're so terribly exciting.

19. "John and me can unload the provisions while the others are pitching the tent," said Bill to Ted.

20. As he come by with the bucket of water John stumbled and splashed me and Kate all over.

B. The nominative case is the form used for what constructions? The objective case?

The possessive (or genitive) case is the form used as possessive modifier. This case gives no trouble in speech, but it does in spelling. The possessives that are often misspelled, as you remember, are *ours*, *yours*, *hers*, *its*, *theirs*, *whose*.[1] Note again that these possessive forms have no apostrophe.

1. An orderly arrangement of the number and case forms of a pronoun is called the *declension* of the pronoun; for example:

	Singular		Plural
Nom.	I	*Nom.*	we
Poss.	my, mine	*Poss.*	our, ours
Obj.	me	*Obj.*	us

[1] These possessive forms of the pronoun are sometimes called possessive adjectives.

Write out neatly on the board or on paper the declensions of *he, she, it,* and *who.* (Does the plural of *who* differ from the singular?) Be careful about spelling the possessive forms.

2. Each of you bring to class fifteen sentences, using as many times as you sensibly can each of the six possessive forms that give trouble in spelling.[1] Dictate some of these sentences to the class. File the others for future use.

C. Following the outline below make a good topical recitation on troublesome pronouns.

TROUBLESOME PRONOUNS

1. What they are.
2. The declension of each.
3. The nominative and the objective case:
   a. The correct use of each. (Illustrate.)
   b. The kinds of error made in their use. (Illustrate the correct expression.)
4. The possessive case:
   a. The forms that give trouble in spelling.
   b. The correct spelling of each.
5. The proper position of *I* and *you* in compound elements. (Illustrate.)

EXERCISE 2

ELIMINATING THREE ERRORS IN THE USE OF COMPOUND PRONOUNS

A. Certain pronouns have compound forms. The most important of these compound pronouns end in *self* (singular) and *selves* (plural). They are the following:

myself	yourself	himself	itself
ourselves	yourselves	herself	themselves

Why are these pronouns called *compound*?

[1] If the former drill on possessives has produced perfect results (see Problem XX, Exercise 2) this exercise should be omitted.

But only three of these give trouble: *myself*, *himself*, and *themselves*. If you use wrong forms for the last two, keep saying the right forms, *him*self and *them*selves, until the right sound right and the wrong sound wrong. It is not so easy to learn the correct use of *myself*. These compound pronouns have only two uses. (1) They are used as appositives to emphasize the noun or pronoun to which they are added; as, "John *himself* said that he lost the game for the team," "Be sure to give the package to Mrs. Jones *herself*," "The break *itself* can be mended, but the vase will never be so pretty again." (Show why compound pronouns are used here.) (2) They are used in other constructions to refer to the same person or thing as the subject of the sentences; for example, "I cut *myself* with the broken glass,"[1] "She has only *herself* to blame." (Show why compound pronouns are used here.) Never use the pronoun *myself* except for the two purposes described above; use the simple form instead. "John and *myself* will go" is wrong; say, "John and *I* will go."

Show that except in three places the compound pronouns are used correctly in the sentences below. Correct the three errors, any other wrong forms that you find, and all other mistakes.

1. John said that he himself would attend to the business.
2. Ted, Jim, and myself usually go on a fishing trip every summer.
3. I am myself to blame. (Just another way of saying, "I myself am to blame.")
4. Although she herself can't go, she says she will prepare her part of the lunch.

[1] A compound personal pronoun used as the object is called a *reflexive* object because it refers to the same person or thing as the subject. (What is the derivation of *reflexive*?)

5. Walter done it hisself; I seen him run just after the bell had rang.

6. Many people never learn to criticize themselves.

7. The picnic has been planned for Louise, Elizabeth, and myself.

8. The teachers don't never go to the game theirselves, but they think us pupils shouldn't miss one.

9. If you do it yourself, you will know that it is done.

10. A man never knows himself as well as he knows his neighbor.

11. Let's Kate, you, and myself go to the swimming pool tomorrow.

12. Joe hurt hisself bad when he fell from the hayloft.

EXERCISE 3

MAKING PRONOUNS AGREE WITH THEIR ANTECEDENTS IN NUMBER AND GENDER[1]

You now know what is meant by the *antecedent* of a pronoun. (What?) But probably you do not understand the term *gender*. Any word that represents a man, or a boy, or an animal of the male sex is said to be in the *masculine gender*. A word that represents a woman, or a girl, or an animal of the female sex is said to be in the *feminine gender*. A word that may represent both sexes is said to be in the *common gender*. The pronoun *he* is both masculine and common in gender. We say, "*Every boy* should do *his* best to keep the class record high"; "*Every girl* should do *her* best etc."; "*Every boy and girl* should do *his*[2] best etc."

A. Fill each blank space in the sentences below with a pronoun or a verb. Prove in each case that you are right.

1. Anyone can raise —— grade if —— wishes to.

2. Every boy and girl can do something to improve —— town.

[1] Gender is unimportant in English grammar.

[2] It is proper enough to say *his or her*, but it is better English to say *his*.

3. Wherever you may see either Josephine or Lucille, —— —— well-behaved.

4. Neither William nor Thomas —— done —— work yet.

5. Each of the soldiers told of some thrilling experience that —— had had.

6. Every man in the room wished that —— too had been in a great battle.

7. Everybody feels certain that —— knows what is good for ——.

8. Every pupil in the room will gather —— books and pass out quietly.

9. Neither Emma nor Lena —— any excuse for not helping us.

10. At the end of the play everybody —— furtively wiping —— eyes.

B. Each of you make ten sentences similar to those above, to test the other members of the class.

EXERCISE 4

SUMMARIZING THE IMPORTANT FACTS ABOUT PRONOUNS

Summarize under the four heads given below the important facts that you know about pronouns. Give definitions, illustrations, explanations, wherever they are called for. Imagine yourself explaining these facts to a pupil who has just entered the class. Each one in your audience should imagine himself the new pupil in order to see where you fail to make the subject clear.

Case forms of pronouns — Gross errors in the use
The compound pronouns — of pronouns[1]
The pronoun and its antecedent

[1] If the very illiterate error of using the pronoun *them* for the adjective *these* or *those* — as, *them* apples — is still made by any member of the class, it should be included under this topic.

PROBLEM XXIII

WRITING THE BEST POSSIBLE LETTER OF APPLICATION[1]

Last year you probably had some practice in writing letters of application, and no doubt most of you did well — for seventh-grade pupils. But as there are few kinds of business letters more important than this, it will pay you to try writing one again and again and not to be satisfied with anything short of the best possible letter. Other things being equal, the *best* positions are going to those who make the *best* applications.

Summarize the points that you must remember in writing a letter of application, having in mind both form and thought. Why should a business letter be one hundred per cent perfect in form? Why should it be definite?

EXERCISE 1

WRITING A GOOD LETTER OF APPLICATION

Let us hope that none of you will be forced to cut your schooling short in order to work. Some of you, however, might well find jobs for your free time — Saturdays, holidays, mornings and evenings, or even the next vacation. Habits of thrift and industry are necessary to success and invaluable to character. But whether there is a real job in

[1] To prepare for this problem, recall what you learned in Book I, Problems VI, XVIII, XIX, XX. Also see Appendix D.

sight or not, imagine a position that you would like to have sometime, and write the best letter of application for it that you can. You may find an attractive advertisement to answer.

State definitely what position you are applying for and, perhaps, why you apply. In a straightforward, unpretentious way give your qualifications and, if necessary, references.

Before writing your own, study the following letters.[1] What do you find to approve? What to avoid? Has Fyles any clear notion of the duties of a purser? What reasons has he for thinking he can fill that position? Why does he want it? Does he expect to get it entirely on his own merits? Would you care to employ a boy who relies on a "pull" to help him and who is thinking overmuch of the pleasantness of the work? What mistakes in spelling, capitalization, and punctuation does Fyles make?

The hieroglyphics in the second letter are the signature of W. P. True. Judging from it and the wording of the letter, what kind of boy do you think he is? What position is he applying for? What are his qualifications? What corrections in form should be made in his letter?

Chicago, Ill.
May 9, 1913

My Dear Captain Edgar —

Knowing you to be an old friend of father's, I take the liberty of writing and asking you if you have a vacancy on your boat which I could fill. I have not had a great deal of experience in this line, but believe I could fill the postition of purser creditibly.

I am anxious to do something this summer, and as I have friends in Duluth, I am sure the position would be a pleasant one.

Hoping you will consider my request, I am very respectfully yours,

Fyles Lang

4629– Sheridan Road

[1] From Briggs's "A Laboratory Manual of Letters."

Manning, N. J.
May 10, 1913

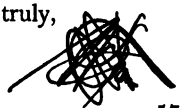
Lord & Main
279 Bdwy
New York City

Sirs:

I beg permission to announce my candidacy for the fulfillment of your needs advertised in the press.

I am a high school boy, and feel that I can serve you in a clerical capacity commensurate to your highest expectations.

Yours truly,



57 Edge St.

EXERCISE 2

REVIEWING THE CLASSIFICATION OF SENTENCES AND OF THE PARTS OF SPEECH

Study the following paragraphs, first for their meaning, then for their grammatical interest. What is the point of each paragraph? Sum up the whole in a single sentence.

Classify each sentence, and also classify each word as one of the seven parts of speech that you have studied. There are a few connectives that may puzzle you; do not trouble yourselves about them, but simply call them connectives. The word *there*, you remember, is sometimes no part of speech at all, but merely an expletive, a form word. Some of the sentences may be diagramed.

There are more schoolhouses in the United States than in any other country of the world, and all parents, rich and poor, are supposed to send their children to school. Then how did it happen that seven hundred thousand children of school age were not in school? There are, unfortunately, many men in the United States who are not true Americans. Often they are only thoughtless or

A FRENCH SCHOOL IN A CELLAR UNDER BOMBARDMENT

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ignorant, but sometimes they are wholly selfish. Some of these men own factories or stores in which hundreds of workers are required. Since children are usually eager to earn money and will work for small wages, these employers have sometimes hired boys and girls who should have been in school.

But even if there are some men unpatriotic enough to hire children for factory work, why do fathers and mothers let their children spend the best years of their lives in the mills?

Many of the fathers and mothers of factory children are ignorant and very poor. Some of them have come from countries across the water. They do not know our laws and cannot speak our language. One boy, who came with his parents from Armenia, worked in a New England cotton mill for six years before he even heard that there were free public schools in this country.[1] These poor people ruin the health and the chances of their children through ignorance. Many of them do not know that education is for poor and rich alike. When a fourteen-year-old mill boy asked his father if he might go to school, the man answered: "Go to school! What are you bothering me about school for? Education 's only for them that are learning to be gentlemen. You're a poor lad, and must be thinking more about getting to work."

It is not to be wondered at that many foreigners think schooling is not for their children. In some of the countries from which our immigrants come only the children of the rich are educated. The father who said that education is only for those that are learning to be gentlemen told only half the truth. Education is for those who want to become gentlemen, but in America the poorest man is the same kind of gentleman that the richest man is, if he has had the same education.

. . . . . .

There are, however, many wholesome kinds of work that young people can do before and after school, on Saturday, and during the long summer vacations. Any work that can be done out of

[1] But many other countries are as eager for the education of their children as America. See the picture on page 301, also Book I, pp. 127–128.

doors or in a light, sunny room will not injure a healthy boy or girl if the hours are not too long and if the body is not put under a heavy strain. — TURKINGTON, "My Country"

EXERCISE 3

WRITING THE BEST POSSIBLE LETTER OF APPLICATION

Having in mind the criticisms made on your former letter of application (Exercise 1), write a second one better than the first. You may answer one of the following advertisements, or one that you find in a newspaper, or an imaginary one.

WANTED — 2 bright, neat boys over 14, with wheels, who are not returning to school. Address Mr. Burrows, Northville Public Library.

WANTED — Girls who have some artistic ability and desire to learn airbrushing; those who have had some experience with water colors preferred. The H. R. Vial Co., 1524 Arapahoe St.

As additional help, study the letters given here, noting the paragraphing and punctuation as well as the details included. Can you account for each capital and mark of punctuation? Since you should always have permission to use a name as a reference, it might be well for you to write also a letter of request for such permission. See William's second letter, below.

Casey, Indiana
January 31, 1919

Mr. W. C. Alexander
Perryville, Indiana

Dear Sir:

Will you give me a position as a farm hand this coming summer? I am just finishing the eighth grade; I am fifteen years old, five feet ten inches tall, and weigh a hundred and forty pounds.

I have lived on a farm all my life, and have managed a team for two years. I am willing to work for thirty dollars a month.

As to my ability to make a good farm hand you may refer to any of the following men: Mr. Landis Fortney, Mr. William Grandy, Mr. H. M. Barlow. These may all be addressed at Maysville, Indiana, Route 3. An early answer will be appreciated.

Yours truly,
William Summers

Casey, Indiana
January 5, 1919

Mr. Landis Fortney
Maysville, Indiana
My dear Mr. Fortney:

Since I am a big strong fellow, and help is so much needed, and since I wish to earn all I can toward my college expenses, I am planning to apply for a job on a farm next summer. You know mother has sold ours, and we are moving into town. May I refer to you as to my farming ability? You saw what I could do when I helped Fred last summer, and you know how strong and large I am for my age. Perhaps, too, father may have told you something of my work.

Yours truly,
William Summers

Harvey, New Mexico
May 7, 1919

Mrs. E. F. Jamison
Harvey, New Mexico
My dear Mrs. Jamison:

A friend of my mother's told her that you were looking for someone to care for your little boy two hours a day and to help you now and then with light housework. Although I am only fourteen years old, I think that I could do what you want done, and I

should be glad to have the work if my time can be arranged to suit us both. At present I could give you only the hours from four to six on school days, and about four or five hours on Saturdays. After June 17, when I shall graduate from the eighth grade, I could come in the morning if you prefer.

I have had a little work in domestic science, besides a good deal of practical training at home. Mother considers me a good mender, darner, and sweeper; but I have not had much experience in cooking many kinds of things. I am strong and well, and love children. Since my older sister is at home now, mother doesn't need my help so much as before, and I am eager to earn some money. You may refer to my teacher, Miss Ida Lewis, 84 Grant Street; to my pastor, Rev. Jason Sanderson, 27 Roselawn Avenue; and to Mrs. John Stuart, whom I helped last Christmas vacation.

Yours truly,

Marian Gillespie

EXERCISE 4

WRITING A PARAGRAPH AND A LIST OF SENTENCES FROM DICTATION

The following passage for dictation illustrates the correct way to write a list of sentences following a general introductory statement. Note the colons and the spacing. You may need this form in other classes. The use of figures to express numbers in some places and of words in others is interesting. Can you see any reason for the distinction? What is the reason for the comma before "a total of $20,000" etc.? There are some words here that cause trouble in spelling. Are any of them on your individual list? Analyze some of these sentences.

The United States, by trying to keep children out of mills until they are fourteen, is helping them build up strong bodies. Parents, by keeping their children in school, are helping make

them successful wage-earners in later years. The poor man who grumbles at having to send his children to school probably does not know that every year they stay in school will add dollars to their pockets in the future. Schooling pays. Here is the proof:

Every day spent in school pays the child nine dollars.

Uneducated laborers earn on the average $500 per year for forty years, a total of $20,000.

High-school graduates earn on the average $1000 per year for forty years, a total of $40,000.

This education required 12 years of schooling of 180 days each, a total of 2160 days in school.

If 2160 days at school add $20,000 to the income for life, then each day at school adds $9.02.

The child who stays out of school to earn less than nine dollars a day is losing money, not making money. — TURKINGTON, "My Country"

A VILLAGE CHURCH

There is a little church I know
With six white pillars in a row,
And for a hundred years or more
God's people have gone through the door.
A goodly company are they
Who come no more on Sabbath Day.
Sometimes I think the Sabbath air
Is filled with little ghosts of prayer,
And in the rafters linger yet
Words that the church cannot forget.
Full of old songs the belfry is,
And every pew has memories.

LOUISE DRISCOLL

PROBLEM XXIV

REVIEWING

EXERCISE 1

PLANNING AND CARRYING OUT A BUSINESS-LETTER CONTEST[1]

As a final test of your ability to write good business letters, plan for a contest. Use a real occasion for letter-writing if possible. If you have some series of letters to write about a school project, — such as getting permission to use some money for school improvements or to take certain ground for a playground, and then carrying on the business to its conclusion, — if you have any kind of real business to transact by letter, choose this as the basis of your contest. If not, plan imaginary situations calling for letters and write both sides of the correspondence.

A. Reviewing all that you have learned about business letters may help you to do your best. Refer to Problem XXIII and Appendix D.[2] Report to the class all that you have discovered from this book or from any other source about writing the best possible business letter. Make a good outline, and illustrate your points by bringing in some examples of good business letters and of poor ones, if you can.

[1] While carrying on the letter contests suggested in Exercises 1 and 2 class periods may be used for some of the grammar review outlined in Exercise 3.

[2] See also Book I, Problems VI and XIX.

B. After a study of the good and the not so good business letters brought in as specimens, plan your own letters, deciding what points must be made in each and what is the best order for them. Is this letter in each case to be purely formal, or is there to be some of your own personality in it? The answer will depend upon the nature of the letter. If it is an order for goods or a complaint about them, it will be as impersonal as possible, merely stating the facts in the clearest and simplest way. If it is a request for a favor or for some unusual service, you may wish to put yourself into it. Decide together whether each letter should be purely formal or rather personal.

C. Write the letters that you have planned and address envelopes for them. Appoint judges to decide whose set is the best. The best set and two or three of the next best should either be exhibited on the bulletin board or published in the school paper.

EXERCISE 2

PLANNING AND CARRYING OUT A CONTEST IN WRITING FRIENDLY LETTERS

As a test and review of what you have learned about friendly letters, one of the most important kinds of writing that you can learn to do well, plan and carry out a contest similar to the one suggested in Exercise 1. Those of you who prove yourselves most skillful in letter-writing might organize a club, with a badge of honor, to be called "The Letter Club," and keep up the improvement of letter-writing during the vacations or after you go on into next year's work. The best club letters might be brought to class as a stimulus to other writers. Membership in such a club should be a

real honor, to be attained only by those who have achieved perfection in letter form and marked ability to make their letters clear and interesting. Read carefully also this suggestive little article. What is the point? May one combine *all* the virtues if he tries?

Letter-Writing

Although it may be an exaggeration to say that letter-writing is a lost art, it is true that the girl of today seldom studies or practices it. Often she knows how to write an admirable business letter, concise and sensible, in a clear hand. She seldom forgets to date it or to mention the address to which an answer may be sent. But when it is a matter of writing letters that are not obligatory, but are intended to delight, cheer, or entertain, she is not so sure to be successful.

It used to be supposed that the traveler had a duty toward those left at home that would be faithfully and gladly discharged by means of long, entertaining letters; but the picture post card has done away with all such notions. The anxious kinsfolk who are wondering whether Beatrice has lost her cough and what she thinks of the mysterious Nile, receive a highly colored picture of the Sphinx, with the somewhat misleading message: "Here we are. More wonderful than the card shows. Love"—or a view of the desert and camels, below which is written, "Wish you were here with us."

The letters from Beatrice are written in haste and contain, as a rule, bare statements with the added word, "I'll tell you all about this when I get home"—a promise that Beatrice, although she has the best intentions, seldom carries out.

All the friends of the Halliday twins had heard of the Italian letter case, designed and tooled by a master hand, that Madam Halliday had promised to bestow on the granddaughter who wrote her the best letter during her six months' absence from her beloved America. The twins had smiled, for they were both good

letter-writers, according to their standards, and it did not much matter which of them received the prize; they could share it in common as they shared many other gifts.

But when Madam Halliday returned, she presented the letter case to their sister Dorothy, aged thirteen. She was gracious enough to offer explanations.

"Someone has said that the best letter is the one that comes from the heart and could not have been written by or to any other person," she said. "You both wrote newsy letters; you told me what you'd been doing, and about your friends and your new clothes, and the concerts you had attended. But Dorothy's letters were different. In the first one she told me how my cat and parrot were, and about the minister's salary being raised; and in the second she told me how my garden was getting on, and about going down to see my old pensioner, Mrs. Lee, and how her rheumatism was.

"Your letters were clearly written and were faultlessly punctuated; but I did not offer a prize for penmanship or spelling or even grammar. Dorothy doesn't always spell correctly, and her ideas are sometimes as unformed as her handwriting. But Dorothy took pains to find out about the things that she knew I cared for. You see the difference lies here, my dears; you wrote about the things in which you were interested, and which of course interest me more or less; but Dorothy thought much more about me than about herself, both beforehand and when she wrote. Do you suppose a blot or an occasional misspelled word outweighs that?"

After thinking about it few persons would question Madam Halliday's decision. It is surely true that one reason why correspondence between girls who have been good friends often droops and dies within a year is that the girls seldom consider each other's separate interests. Even if a girl finds letter-writing a hard task and takes it up only from real affection, she will do her best when she writes to the friend whose letters are sure to bring her desired news or information, who never forgets to answer her questions, and who shows an unaffected interest in all that concerns her.

The brilliant girl may write an entertaining letter, full of vivid word pictures; but the everyday girl's letter, written with her distant friend's likes and dislikes in mind, may be such a heart-warming and delightful thing as to carry its own welcome and cheer its recipient for many a day. — *Youth's Companion*

A. As a preliminary, study again all the friendly letters in previous exercises and the two letters quoted below. How does the point of view of the receiver determine the details? Suggest improvements in these letters. Point out some of the most vivid details and phrases in the first letter. What improvements can you suggest? About what would the reader of the second letter probably like to know more? Comment on the vocabularies of the two writers.

I

Asheville, North Carolina
September 6, 1918

Dear mother,

Here we are in Asheville at Miss Jordan's. It is a beautiful place. We started from Dorlan at eleven o'clock yesterday and arrived here about two.

It was a little rainy when we got off the train and we took a carriage. It stopped raining right away, and it was good that it did, for our carriage was an open one. It is rather a long drive out here. The driver knew about things, and pointed them out to us.

There are large grounds around the house, and a large porch that overlooks all Asheville — pretty nearly. The flowers in the yard are lovely, especially heliotrope. We have a very pleasant room on the third floor, with three windows. Everything in the house is *nice*, and pretty. There is a large parlor, with a piano, a big bay-window, and multi-cushioned couch, soft rugs, a waxed floor, lots of lovely pictures and handsome books. The whole house is like a home, furnished with artistic taste. The rooms are all large and airy.

We have the best things to eat, with mountain air for flavoring. For breakfast we had grapes, oatmeal, fried chicken — this was not greasy, but very delicate and delicious — scrambled egg, baked potatoes, warm rolls, milk for Polly and me, coffee for the others — all this served to perfection. Isn't that good?

Now I must tell you about the day before we left Dorlan. In the morning we had a pony, and first Polly rode a little, then I got on and went and ordered another pony, and Mrs. Burroughs and I rode for about a mile, counting both ways. Then Polly and I rode about a mile, and then Mrs. Burroughs and I rode three miles. So you see I rode five miles altogether, for the first time on horseback. Mrs. Burroughs said I sat my horse well for a beginner; so I was quite pleased. I trotted and galloped, and wasn't a bit afraid.

Then after dinner about half past three, we had a two-seated carriage with a span of grays and a driver, and drove to Adams and around by Sylva home, ten miles in all. At Adams we went up on a hill to get the view, which was *heavenly*. I never imagined anything so grand as the view from that hill top. Mrs. Burroughs has been in the Rockies, and the Sierras and the Blue Ridge Mountains, but she says she never saw any so beautiful as these. I *do* hope you can see them sometime — next summer.

Good bye, with *lots* and *lots* of love.

Your
Rebecca

II

Paris Island, S.C.
April 22, 1918

Dear Dede and Dad:

It seems a week since we left St. Louis. It rained all the way to Atlanta, Georgia. We were wet as could be. We stayed at a little hotel Saturday night, and next morning we left for Port Royal, arriving there at 8 P.M. Sunday. I was certainly disappointed. I thought it was a big city, but instead it 's only a little

place. You could hardly call it a town, with only a little dock and a few houses.

Then we took a boat to the next island, about three miles away. It is surely big. There are four camps on it, each about five miles apart. We are in quarantine now, for three days; then we will go to a camp about five miles distant and begin training. We're to be examined tomorrow.

Ed got homesick this morning. We have some meals here: breakfast, bread, black coffee, sausage and potatoes; dinner, soup, potatoes, roast beef, gravy and bread; supper, ice tea, bread, salmon and some kind of dessert. Some grub! Monday we heard a three-hour sermon. Talking of food, we sure did feast on that stuff you gave us, when we got to some little town. Sunday noon we had a good country dinner — boy, it was good.

We have a nice place to sleep, and are feeling fine.

I hope you didn't worry about us. Tell the Murphy family "hello" for me.

I must close, it's time for supper. God bless both of you.

Bill

B. Plan letters to some friend of the class or to individual friends, and write them, putting every bit of individuality and life into them that you can. Remember that a good outline, well-chosen little details, and definite, picturing words are the chief necessities for interest — after a genuine interest on your own part. Think of the other person's point of view.

EXERCISE 3

REVIEWING IMPORTANT POINTS IN GRAMMAR

A. Think through all the grammar lessons you have had this year, reviewing, if necessary, the exercises which have presented grammatical points, and decide which facts that you have learned are of most practical importance to you in

speaking and writing good English. Make a list of these, with definitions and illustrations, and rules for practical application of your knowledge. Bring these lists to class and compare them. Do you all choose the same points? Make a complete list of all that are suggested, and from this choose the five points most often mentioned by members of the class. Let each make a drill exercise for one or all of these five points, and test or drill each other with these exercises.

B. Make sentences illustrating all forms of some one commonly misused verb, such as *lie*, *sit*, or *rise*. The following may prove suggestive:

1. Out on a southern slope where the sun lies warm and bright, I saw countless wounded lying, some of whom had lain there many hours and would lie there forever; and over all lay a deathlike calm.

2. He always lays his tools out in order when laying a walk, so that he can lay his hand on any one; and there they lie just as he has laid them.

3. Every evening for a week, just as the sun sets, I have been setting the table; and last night I had just set the candelabra on the table when the sun set.

4. The pet bird once sat on the limb of a tree where yet it might like to sit; but now it is sitting cheerily singing its song, which the crippled girl enjoys as she sits in the chair where she has sat for so many years.

C. Distribute the following topics among the members of the class and let each prepare an oral theme discussing his topic in a well-developed paragraph, giving definitions and illustrations.

The Uses of Adjectives
The Meaning of Adverbs
Prepositions and Prepositional Phrases
The Uses and Forms of Pronouns

Verbals, Verb Phrases, and Verbal Phrases
Adjective Uses of Nouns
Grammatical Punctuation
The Possessive Case Forms of Nouns and Pronouns
Ten Most Common Grammatical Mistakes

D. Find in the following passages all the adjectives, adverbs, prepositional phrases, and verbal phrases, as well as the possessives and appositives, and explain the use of each. Analyze some of the sentences of each kind — simple, complex, and compound — keeping all subordinate clauses as wholes.

As that most brilliant star arose which comes the surest herald of the light of early dawn, the sea-born ship drew near the island.

Now in the land of Ithaca there is a certain harbor sacred to Phorcys, the old man of the sea. Here two projecting jagged cliffs slope inward toward the harbor and break the heavy waves raised by wild winds without. Inside, without a cable, ride the well-benched ships when once they reach the roadstead. Just at the harbor's head a leafy olive stands, and near it a pleasant darksome cave sacred to nymphs, called Naiads. Within the cave are bowls and jars of stone, and here bees hive their honey. Long looms of stone are here, where nymphs weave purple robes, a marvel to behold. Here are ever-flowing springs. The cave has double doors: one to the north, accessible to men; one to the south, for gods. By this, men do not pass; it is the immortals' entrance.

Here they rowed in, knowing the place of old. The ship ran up the shore full half her length, by reason of her speed; so was she driven by her rowers' arms. The men then left the timbered ship and came ashore, and straightway took Odysseus from the hollow ship — him and his linen sheet and bright-hued rug — and set him on the sands, still sunk in sleep. They also brought the treasure out which the Phæacian chiefs gave him at his departure, prompted by kind Athene, and laid it all together by the olive

trunk a little off the road; for fear, before Odysseus woke, some passer-by might come and harm it. Then they departed homeward.

. . . . . .

Meanwhile within his native land royal Odysseus woke from sleep, and did not know the land from which he had been gone so long; for a goddess spread a cloud around, even Pallas Athene, daughter of Zeus, that she might render him unknown and herself tell him all, and that his wife, his townsfolk, and his friends might never know him until the suitors paid the price of all their lawless deeds. Thus to its master all the land looked strange, — the footpaths stretching far away, the sheltered coves, steep rocks, and spreading trees. — Palmer's translation of the Odyssey of Homer

EXERCISE 4

TESTING YOUR ABILITY TO INTEREST YOUR CLASSMATES (ORAL THEME)

Before you prepare this last oral theme of the year, study carefully the lines from Whitman quoted below. They were written for the first national exposition. What does the poet see in the great collection of products from all parts of the country? What pictures does he give you? What different industries does he mention here? What is meant by calling America a world? by placing Victory on the left and Law on the right? What different names does the poet call America? Can you justify his use of each? Is all the wealth of the nation now dedicated to the country's use? What would this mean?

Plan to speak to the class on some single thought suggested to you by these lines. Make one point and illustrate it. Speak *to* your audience and make them respect your opinion; if possible, move them to do something worth while, or to plan something worth while for your class to do or for each

to accomplish when he is able. If you cannot do this, because you have no real thought on such a subject, then picture something that helps make your country great or beautiful, or tell of something that you think must be different if America is to be what the poet believed she would be. Read over the stanzas from "O Pioneers," in Problem I, and repeat those that you have learned.

And thou America,
Thy offspring towering e'er so high, yet higher Thee above all towering,
With Victory on thy left, and at thy right hand Law;
Thou Union holding all, fusing, absorbing, tolerating all,
Thee, ever thee, I sing.

Thou, also thou, a World,
With all thy wide geographies, manifold, different, distant,
Rounded by thee in one — one common orbic language,
One common indivisible destiny for All.

And by the spells which ye vouchsafe to those your ministers in earnest,
I here personify and call my theme to make them pass before ye.

Behold, America! . . .
For thee come trooping up thy waters and thy lands;
Behold! thy fields and farms, thy far-off woods and mountains,
As in procession coming.

Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.

Behold, in Oregon, far in the north and west,
Or in Maine, far in the north and east, thy cheerful axemen,
Wielding all day their axes.

Behold, on the lakes, thy pilots at their wheels, thy oarsmen,
How the ash writhes under those muscular arms!

There by the furnace, and there by the anvil,
Behold thy sturdy blacksmiths swinging their sledges,
Overhand so steady, overhand they turn and fall with joyous clank,
Like a tumult of laughter.

Mark the spirit of invention everywhere, thy rapid patents,
Thy continual workshops, foundries, risen or rising,
See, from their chimneys how the tall flame-fires stream.

Mark, thy interminable farms, North, South,
Thy wealthy daughter-states, Eastern and Western,
The varied products of Ohio, Pennsylvania, Missouri, Georgia, Texas, and the rest,
Thy limitless crops, grass, wheat, sugar, oil, corn, rice, hemp, hops,
Thy barns all fill'd, the endless freight-train and the bulging store-house,
The grapes that ripen on thy vines, the apples in thy orchards,
Thy incalculable lumber, beef, pork, potatoes, thy coal, thy gold and silver,
The inexhaustible iron in thy mines.

All thine, O sacred Union!
Ships, farms, shops, barns, factories, mines,
City and State, North, South, item and aggregate,
We dedicate, dread Mother, all to thee!

Protectress absolute, thou! bulwark of all!
For well we know that while thou givest each and all (generous as God),
Without thee neither all nor each, nor land, home,
Nor ship, nor mine, nor any here this day secure,
Nor aught, nor any day secure.

. . . . . .

While we rehearse our measureless wealth, it is for thee, dear Mother,
We own it all and several today indissoluble in thee;
Think not our chant, our show, merely for products gross or lucre — it is for thee, the soul in thee, electric, spiritual!
Our farms, inventions, crops, we own in thee! cities and States in thee!
Our freedom all in thee! our very lives in thee!

WALT WHITMAN, "Leaves of Grass"

APPENDIX A

A SPEECH GAUGE

The lists of common errors below have been compiled from the courses of study of a dozen or more of the best schools, representing various sections of the country. To see how you stand in the matter of correct speech, check yourselves up by them. Do you still make third-grade errors? sixth-grade errors? If so, what will you do about it?

A. The following bad habits of speech should be eliminated, and the corresponding good ones established, by the end of the third grade.

Never say

ain't, haint
busted, bursted
clumb
we (you, they) was
we (you, they) was n't
I seen it
had (had n't) ought
I done it
leave me do it
them apples
them are
hisself
ain't got no (none)
did n't get no (none)
did n't have no (none)
won't hurt nothing
hisn
this here, that there
want out (in, off, up, down)
worser
Mrs. (Missis) for unmarried women
Miss, for married women
gimme, lemme
They was a man at the door
thinkin', a-goin', etc.
'rithmetic
dunno
git, jist
There 's nothing fur you
How fur did he go?
cuz
pome

B. The following bad habits of speech should be eliminated, and the corresponding good ones established, by the end of the sixth grade.

Never say

attackted	never does nothing
drowneded	did n't get no place
drug (for dragged)	won't have no (none)
has (have, had) went	kep', slep', etc.
has (have, had) rang	whur
has (have, had) wrote	agin
has (have, had) took	kin
is (are, was, were) tore	elum
is (are, was, were) broke	mischievious
is (are, was, were) froze	hafter
has (have, had) rose	useter
has (have, had) drove	should of
come, give, ask, run, *alone to express past time*	would of
	could of
theirselves	must of
which *for persons (except in questions)*	borry
	liberry
It was me	jogaphy
She 's as tall as me	hist'ry
if I was you	woik
I taken it by mistake (etc.)	

C. The following good habits should be well begun by the end of the sixth grade.

using *may* when asking permission
using *lie*, *lies*, *lying*, *lay*, *lain* for the act of lying (resting)
using *sit*, *sits*, *sitting*, *sat*, *sat* for the act of sitting
using *rise*, *rises*, *rising*, *rose*, *risen* for the act of rising
using properly the words *learn* and *teach*, *come* and *go*
saying he (she, John, it, that) *does n't*, not *don't*
saying *this kind* and *that kind*, not *these kind* and *those kind*
saying *somewhat* (or *a little*) *better*, not *some better*

STANDARD FOR THE SEVENTH GRADE

A. No one finishing the seventh grade should make any of the following bad errors in speech. Do you make any of them?

saying *ain't*
using *was* with *we*, *you*, *they*, or any other plural subject
using *seen*, *done*, *taken*, as verbs
using *saw*, *did*, *took*, *wrote*, *rang*, *gave*, *ran*, *sang*, *came*, *went*, *broke*, *froze*, *tore*, *ought*, as parts of verb phrases
using *ask*, *give*, *come*, *run*, alone to express past time
saying *should of*, *would of*, *must of*, *could of*, instead of *should have*, *would have*, *must have*, *could have*
using *me*, *us*, *him*, *her*, *them*, as part of a compound subject or as a predicate element
using *who*, especially in questions, as direct object
using double negatives to express positive statements

B. Everyone in the seventh grade should cultivate, and fix if possible, the following good habits of speech. Are you doing so? How many have you fixed?

making verbs agree with their subject substantives
putting *I* and *me* last in a series
pronouncing words correctly and enunciating distinctly

APPENDIX B

EXERCISES IN ENUNCIATION AND PRONUNCIATION

1. For the *ng* sound in *-ing*. Speak every word with exaggerated distinctness, yet rather quickly and lightly and in a pleasant, natural tone.

Morning, evening, I am seeing
Every moving kind of being:
Children running, chasing, fleeing;
Horses trotting, trotting on;
Babies crying, pigeons flying,
Pupils walking, laughing, talking,
Daytime going, going, gone.

(Book I, Problem VII)

2. For final *d* and *t* sounds. Pronounce vigorously but delicately for one minute the words

wept, kept, swept, crept, leaped, heaped, reaped

(Book I, Problem IX)

3. For distinct enunciation of syllables often swallowed, take the following exercise vigorously for one minute.

have to	usually	especially
with you	generally	occasionally
want to	particularly	peculiarly

(Book I, Problem XII)

4. For correct pronunciation of some short vowel sounds practice the following words:

get	get	men	again
hit	bet	pin	gentlemen

get	debt	men	then
bit	set	pen	many
get	let	men	get
wit	get	sin	many

(Book I, Problem XIII)

5. For *wh* and final *t* sounds. Bring out sharply and exaggerate each *wh* and each final *t*.

When the light was spent,
Then the White Knight went
Where he slept content.

(Book I, Problem XV)

6. For distinct syllables and final *t* sounds. Practice for one minute the following words, with especial attention to every *t* and every syllable:

sentence	declarative	transitive
subject	interrogative	intransitive
predicate	represents	object

(Book I, Problem XVII)

7. For *them* and final *t*. Be careful to give to the pronoun *them* all its sounds, and to final *t* its proper sound, on the tip of the tongue. As the teacher pronounces one of the following nouns, repeat in concert, distinctly but lightly, the jingle that is appropriate: cornflakes, shoes, cookies, friends, griddlecakes, hats, brothers, crackers, rival team.

Get them,	Want them,	See them,
Heat them,	Make them,	Try them,
Serve them,	Mix them,	Like them,
Eat them.	Bake them.	Buy them.

Meet them,	Love them,
Beat them,	Please them,
Never	Help them,
Cheat them.	Tease them.

(Book I, Problem XVII)

8. For words ending in *-ing* after *y*. Be careful to sound the *y* distinctly.

marry-ing	study-ing
bury-ing	empty-ing
carry-ing	envy-ing
hurry-ing	accompany-ing
steady-ing	worry-ing
pity-ing	scurry-ing

(Book I, Problem XXIII)

9. For distinct enunciation of syllables often swallowed. Enunciate every letter that should be sounded in the following words:

government	poem	authority	acting
gentleman	curiosity	laboratory	writing
history	geography	Niagara	inventing
governor	believe	discovery	exploring
poetry	belief	playing	speaking

(Book II, Problem III)

10. For correct pronunciation of some words often mispronounced.

mischiev-ous	chauffeur	villain
ath-letics	guardian	elm
across	piano	once
aëroplane	tremend-ous	twice
allies	cavalry	umbrella

(Book II, Problem IX)

11. For distinct enunciation of some words in *ly* (adverbs) that give trouble. Articulate each syllable clearly.

naturally	regularly	eventually	musically
finally	singularly	principally	popularly

(Book II, Problem XVII)

12. For clear enunciation of *sh* at the beginning of words. Take care to sound *sh* instead of *s*.

shrink	shrill	shrug	shred
shrapnel	shrivel	shrunk	shroud
shriek	shrub	shrine	shrimp

(Book II, Problem XX)

13. For practice on some additional words that give trouble.

quarter	quarrel	appositive
toward	thorough	nominative
column	thoroughly	genitive
himself (*not* hisself)	indisputable	copula
themselves (*not* theirselves)	adverbial	would have
chimney	adverbially	should have
physiology	tower	could have
February	power	must have
secretary	flower	used to
library	honorably	asked
prejudice	burglar	attacked
grievous	appropriate	drowned
window	borrow	yellow

APPENDIX C

CAPITALIZATION, PUNCTUATION, AND SPELLING

I

Rules for Using Capital Letters[1]

A. Capitalize the first and every important word in the title of a composition or exercise; for example, see the titles above. (Book I, Problem IV.)

B. Begin every sentence with a capital letter. (Book I, Problem IV.)

C. Never use a capital letter without a definite reason. (Book I, Problem V.)

D. Capitalize the first word of every line of poetry; for example, see p. 332. (Book I, Problem XVIII.)

E. Capitalize all proper nouns. (Book I, Problem XX.)

Note 1. Names of seasons, subjects of study, and diseases are not capitalized; as, *spring*, *arithmetic*, *measles*. (Of course *English*, *Latin*, etc. are capitalized, but it is not because they are names of subjects of study.)

Note 2. If several words are necessary to make a proper name, the important ones are capitalized, as in the title of a book or picture or of a business house or other corporation; for example, "Alice in Wonderland"; "Columbus at the Court of Isabella"; "Marshall Field and Company."

Note 3. The words *East*, *West*, *North*, *South*, etc. are proper nouns when they name sections of the country; for example, "They moved from the South to the West, seeking their fortunes."

[1] See Appendix D for rules for capitalizing and punctuating the parts of a letter.

NOTE 4. Most words derived from place-names are capitalized; for example, *American*, *Englishman*, *Frenchman*.

NOTE 5. The word *Bible* is a proper name and should be capitalized.

F. (A more specific statement of Rule *A*.) In a title capitalize the first word and all other words except conjunctions, articles, and prepositions; for example, see Note 2, above. (Book II, Problem XXI.)

II

RULES FOR PUNCTUATING[1]

1. Close every declarative (including imperative) sentence with a period. (Book I, Problem IV.)

2. Close every interrogative sentence with a question mark. (Book I, Problem IV.)

3. Use a hyphen *between syllables* in dividing a word at the end of a line; for example, *mer-maid*, not *merma-id*. (Book I, Problem V.)

4. Use a comma or commas to separate from the rest of the sentence a name used in direct address; for example, "When you come in, Mary, don't make a noise." (Book I, Problem XXIII.)

5. In writing conversation (Book I, Problem XXIV):

a. Each speech of each speaker, whether one word or several sentences, is put into a separate paragraph; for example, see any conversation in this book.

b. A quoted sentence, like any other sentence, begins with a capital letter; for example, see sentences under *c*.

c. A quoted sentence, like any other sentence, ends with (1) a

[1] A quoted literary title should be underlined or inclosed in quotation marks. (See I, *E*, Note 2, above.)

Every initial and abbreviation should be followed by a period.

Exclamatory expressions and sentences should be followed by an exclamation point.

The comma separating the state name from the place name, as *Chicago, Illinois*, is used not only in letters but usually wherever they occur.

period, (2) an exclamation mark, or (3) a question mark, (4) except that a comma takes the place of a period when the explanatory part follows the quotation; for example, (1) John mumbled half inaudibly, "I did n't mean to do it." (2) "Thank goodness, that job 's finished!" exclaimed Susan. (3) "What do you want with me?" Ethel petulantly inquired of her brother. (4) "I don't want anything with you," he replied.

d. All the quoted words of each speaker are separated from the unquoted words by quotation marks; for example, see the sentences under *c.*

e. The quotation marks are placed outside the mark of punctuation which closes the quotation; for example, see the illustrations under *c.*

f. If the unquoted words come first, they are followed by a comma; for example, see the first illustration under *c.*

g. If the unquoted words come last, they are preceded by the mark that would naturally close the quotation, except that a comma takes the place of a period; for example, see the last three illustrations under *c.*

h. If the unquoted words come in the middle of a sentence, they are generally separated from the quoted words on both sides by commas; for example, "Well, Ted," called Tom, "does the club meet this afternoon?"

6. *Yes*, *no*, and such words as *well*, *why*, *now*, preceding a sentence, are set off by commas; for example, see the illustration under *h*, above. (Book I, Problem XXV.)

7. A comma is almost always used before *and*, *but*, or *or* (and *nor*) when they connect the parts of a compound sentence; for example, see the first illustration under 8. (Book I, Problem XXVI.)

8. Use commas to separate the parts of a series composed of more than two coördinate members. If any two members are joined by a conjunction, use a comma before the conjunction unless these two members are more closely joined than the rest;

for example, "Joe [1 rushed into the room,] [2 looked wildly around] [3 for his cap,] [4 grabbed it from under the table,] and [4 was dashing down the street] before his mother could ask him what the matter was; Jim dreamed all night of [1 roast turkey,] [2 juicy sweet potatoes,] [3 mince pies,] and [4 [a ice cream] and [b cake]]." (Book I, Problem XXVI.)

9. If unquoted words break into a quoted sentence, set them off on both sides by commas and quotation marks. Notice that a broken quotation calls for *two* sets of quotation marks. If the unquoted words come between *two* sentences quoted from the same speaker, they may be written with either sentence, according to Rule 5. They are generally written with the first one. (Book II, Problem XIII.)

10. Use a comma or commas to separate from the rest of the sentence appositive words and phrases; for example, "Mary Mitchell, my best friend, has left town." (Book II, Problem XVIII.)

III

Some Exercises for Drill in Capitalization and Punctuation

A. Which of the following words should be capitalized? Why?

pole	typhoid fever	new year's day
the north pole	east (direction)	william the conqueror
french	east (section of the country)	walnut street
captain	canadian	*the youth's companion*
captain smith	mississippi river	the fourth of july
geography	river	lark
tuesday	grammar	the song of the lark
spring	english	heber, jennings, and company
april	cousin robert	

B. Explain the capitalization and punctuation of the following sentences:

1. At the Jefferson School the weekly holiday is Monday.
2. Emily's Aunt Mary gave her a copy of "Rebecca of Sunnybrook Farm" to take with her to the summer camp where she expects to go in July.
3. Do you know the following limerick?

> There was a young lady of Niger
> Who went out to ride on a tiger.
> They returned from the ride
> With the lady inside
> And a smile on the face of the tiger.

4. Does the sun rise farther south in summer or in winter?
5. We spend our winters in the South and our summers in the North.
6. John is very good in arithmetic, but poor in English and history.
7. Walter, Harry, and Dick were waiting in front of the Army and Navy Club to get a glimpse of General Pershing, but the general did not leave the club until after dark.
8. An old tree grew by the side of the house. Many of its branches were dead and broken.
9. Julia knows more Bible stories than anyone else in class. She says she learned them in Sunday School.
10. "Where's my hat, Sis?" Tim burst in upon his sister's reading.
11. "I don't know, and I don't care!" she pettishly replied.
12. "Oh, here it is, under my books" cried Tim a moment later as he grabbed his cap and rushed out.

C. Correct all the errors that you find in capitalization and punctuation, giving your reasons.

1. when lettie got to School this Morning she found that she had dropped her History on the way.
2. On the other side sat the Mother with her work basket on the table near her a small garment was lying on her lap.
3. A new family has moved in on our Street they came from the west but they say they like the east better.
4. Which do you like better, Grammar or Literature.
5. The large field looks very pretty with many Darkies scattered

here and there picking Cotton some of the women have handkerchiefs tied over their heads.

6. The first week in april Sam was sent home from the washington school because he had Measles during the rest of the Spring there was an epidemic of this Disease in the school

7. The schools of this country do not generally open in the Fall until after labor day, which is observed everywhere north and south, east and west.

8. As I was coming south on tenth street Monday Afternoon, I found a purse with two dollars and thirty cents in it.

9. "I have two other uncles besides you uncle Harry but they don't seem to understand boys remarked ted the day after christmas.

10. "What did you do at the last class meeting asked Marian of Dorothy mother would n't let me go to school that day because she thought I was taking Influenza."

11. This is what the White rabbit read when he unrolled the parchment scroll:

the queen of hearts, she made some tarts,
all on a summer's day:
the knave of hearts, he stole those tarts,
and took them quite away

12. I beg pardon your majesty said the Hatter as he entered with a teacup in one hand and a piece of bread-and-butter in the other for bringing these in but I had n't quite finished my tea when I was sent for.

D. Supply the necessary capitals and marks of punctuation in the following paragraphs, giving your reasons. Then have someone dictate the paragraphs to you to test your good habits in these matters.

1

When captain johnson was spending the winter in the south, he received word to go to europe he started on tuesday before christmas, stopping for a few days in washington to visit a friend to attend to some personal business and to get further instructions from the war department the sea was calm as he sailed out of chesapeake bay on the white star as the captain was having rheumatism he spent much time in his room studying history and french he was not to report for duty

until february and so he went to a small village north of london where he had lived when he was a boy here he visited the country church where his grandfather had spent many years in god's service.

2

Mary Brown who lives just south of me has had the scarlet fever and the doctor says she must stay out of school the rest of the year she is going south next monday with her father and mother they intend to spend the holidays with senator newbern's family who have a winter home at miami florida from there they are going to savannah georgia to visit relatives until spring early in may they will sail on the queen of ireland for liverpool they expect to see something of london paris and madrid mary is taking some interesting books on geography history and spanish.

3

John came home tuesday before christmas with a headache some fever and a very sore throat his mother sent for dr benson who at once said john had tonsilitis the doctor had just been east he reported that tonsilitis was almost an epidemic in new york city and he added that he very much feared sore throat would increase as the winter advanced john thought it might be fun to stay in for a week with no arithmetic english and history lessons to get if only he were well by christmas the doctor's parting word was that he might have the same trouble off and on until march if he were not careful but doctor you must make me well in time for the holiday fun said john as dr benson reached the door

E. Write original paragraphs for testing your classmates on the rules for capitalization and punctuation that you have learned.

F. Paragraph, punctuate, and capitalize the following conversation.

THE SCHOOL BULLY AND A NEW PUPIL

a crowd of boys were gathered in front of the schoolhouse early one morning waiting for school to open among them was a rather small boy who had just started to school the day before named russell frank a large heavy-set fellow began teasing russell because he was a new pupil

what a little freckled-faced baby remarked frank trying to make the other boy angry you are one yourself came the stern reply what do you mean by calling me a baby snapped frank intending as usual to turn his bluff the same as you did when you called me one retorted russell do you think I will take such talk from a little rascal threatened the bully you may have to replied russell who was determined not to let the other run over him just because he was small frank stepped up close to russell and struck him russell was ready with a blow just as good which he delivered very hard upon frank's nose a hard fight followed russell was victor for quite a while frank did not again try to bully a new boy.

G. 1. The following words — most of them very queer-looking — have been gathered from pupils' compositions. Not one of them is divided correctly. Try to pronounce them as they are written. Some you cannot, and even those that you can do not sound right. Divide them properly, that is, *between syllables*, so that they will both look right and sound right. Which words cannot be divided?

suppo-sed	pl-aster	purp-ose	na-il
lau-ghed	dec-ide	sa-rcastically	de-ath
respo-nsibility	nu-isance	shipp-ed	st-raws
bu-rning	Massach-usetts	as-leep	sc-hool
fur-iously	Ody-sseus	a-che	bet-ween

2. Where may these words be divided? Which cannot be?

perhaps	straight	disappear	frightened
might	pretending	usual	lightning
disappointed	dissatisfied	month	evening
coming	several	nothing	bought
mother	Saturday	walked	together

IV

Some Rules for Spelling, and Exercises for Drill

A. Contractions. In spelling contractions put in an apostrophe to indicate an omitted letter or letters.

1. Each of the following is a contraction of what two words? What letters are omitted? *does n't*, *don't*, *here's*, *there's*, *it's*, *won't*,[1] *we'll*, *they're*, *we've*.

2. Use these contractions in sentences to be dictated to the class.

B. DOUBLING SINGLE CONSONANTS BEFORE ADDING SUFFIXES BEGINNING WITH VOWELS. To keep the vowel short in an accented syllable before a suffix beginning with a vowel, double the final consonant before adding the suffix. (The best way to learn to spell such words as come under this rule is to train your ear and especially your eye to have a kind of feeling for long and short vowel sounds in such combinations as plāning, plāned; plănning, plănned.)

NOTE 1. This rule applies to words ending in the suffix *-ing*. (Book I, Problem VII.)

a. Pronounce the following words rapidly and distinctly, first taking them in pairs and then skipping about:

dīning — dĭnning	spīting — spĭtting	scrāping — scrăpping
dōting — dŏtting	rōbing — rŏbbing	mōping — mŏpping
snīping — snĭpping	māting — mătting	rīding — rĭdding
pīning — pĭnning	hōping — hŏpping	grīping — grĭpping
caning — canning	noting — knotting	voting — rotting
sloping — slopping	wiling — willing	prating — patting
shaming — shamming	striping — stripping	requiting — quitting
draping — dropping	wining — winning	repining — beginning

b. Pronounce the following words quickly:

writing	sitting	mussing	netting	rating
skinning	shining	rubbing	shaping	batting
draping	grabbing	roping	skipping	making
slipping	propping	dropping	raking	swimming
reciting	refuting	inciting	committing	inviting
permitting	rebutting	igniting	forbidding	expelling

c. Pronounce the words under *a* and *b* as someone spells them to you; then spell them as someone pronounces them.

[1] An old form of *will* was *woll*.

d. Make original sentences containing such words and dictate them to each other.

NOTE 2. Rule B applies to words ending in the suffix *-ed*. (Book I, Problem XIII.)

a. Pronounce the following words rapidly and distinctly, first taking them in pairs and then skipping about:

mōped — mŏpped	rōbed — rŏbbed	slōped — slŏpped
hōped — hŏpped	plāned — plănned	strīped — strĭpped
pīned — pĭnned	hāted — hătted	māted — mătted
plāted — plătted	dīned — dĭnned	snīped — snĭpped
scraped — scrapped	shamed — shammed	requited — acquitted
griped — gripped	wiled — willed	refuted — rebutted
sloped — slopped	draped — dropped	prated — patted
noted — knotted	caned — canned	slated — slatted

b. Pronounce the following quickly:

grabbed	plated	pitted	tubbed	skated
slammed	spited	wired	scrubbed	shaped
shopped	slipped	tired	whined	rotted
raked	recited	permitted	whipped	invited

c. Follow the suggestions under Note 1, *c* and *d*.

NOTE 3. Rule B applies to a good many other words. Pronounce the following according to the way they are spelled. Which are spelled correctly? Spell correctly those incorrectly spelled.

hotter	redder	sinner	biter	bigger	madest
hoter	reder	siner	begger	bigest	madder
hotest	writer	runer	gunner	beginer	droper
hottest	writen	runner	biggest	beginner	dropper
reddest	written	bitter	biger	canner	stopper

NOTE 4. Do you see any connection between Rule B and the spelling and pronunciation of such words as *starred, stared*; *scarring, scared*; *fury, furry*; *cured, occurred*; *referring, interfering.*

C. "EI" OR "IE"?

I before *e*,
Except after *c*,
Or when sounded as *a*,
As in *neighbor* and *weigh*.

(Book I, Problem XIV)

1. Show that the following words conform to Rule C:

receive	ceiling	view	perceive	friend	piece	mischievous
believe	weight	receipt	relief	inveigh	chief	achievement

2. Make sentences containing such words of this class as you naturally use, and dictate them to each other.

D. THE PLURAL OF NOUNS. Most nouns form their plurals by adding *s* to the singular. But when the *s* is added to nouns ending in certain letters, some changes in spelling are made. (Book I, Problem XXII.)

NOTE 1. Nouns ending in *y* after a consonant form their plurals by changing *y* to *ie* and adding *s*; as, *baby*, *babies*.

a. The words below in the left-hand column are spelled incorrectly; those in the right-hand column are correct. Study the two spellings of the same word until the one on the left looks wrong and the one on the right looks right.

reme*dys*	reme*dies*	dictiona*rys*	dictiona*ries*
bug*gys*	bug*gies*	butter*flys*	butter*flies*
fami*lys*	fami*lies*	vocabula*rys*	vocabula*ries*
pen*nys*	pen*nies*	difficul*tys*	difficul*ties*
stu*dys*	stu*dies*	cemete*rys*	cemete*ries*
al*lys*	al*lies*	apolo*gys*	apolo*gies*

b. Which of the words below look wrong and which right? Spell correctly those that are incorrectly spelled.

cities	groceries	centurys	industries	juries
lilys	cherries	flies	fancies	activitys
duties	geographys	stories	democracys	supplies
replies	parties	armies	rubies	industries
ferrys	ponies	historys	bullies	monopolys

c. What words in the following paragraph illustrate the rule? See who can make one hundred per cent in writing it from dictation.

Democracies have had many victories over monarchies. The last one seems to be the best. The armies of the Allies were well organized and therefore won many victories. Men of different nationalities fought their enemies side by side. The people at home backed up the armies to the end. The cities hummed with the din of new industries, and the papers

were filled with reports of new discoveries. Cities grew larger, new companies were formed, and salaries were raised in factories and in many other industries. Our armies were taken from cities, farming communities, and universities. The result of their activities will last for centuries.

d. Make similar paragraphs to dictate to those in the class who need further drill. Bring in some of the nouns that end in *ey*.

NOTE 2. Fifteen nouns ending in *f* or *fe* form their plurals in *ves*. These words are easy to memorize. Not only are they arranged in alphabetical order but they form a sort of rhythmic jingle, if you accent the words that rime.

beef, calf
elf, half
knife, leaf
life, loaf
self, sheaf
shelf, thief
wharf, wife, wolf

Learn the list so that you can say it without thinking, and drill yourselves on the correct spelling of their plurals as long as is necessary.

NOTE 3. These six common words and some others form their plurals in *es*; learn them and drill yourselves on the correct spelling as long as is necessary: *echoes*, *heroes*, *mosquitoes*, *negroes*, *potatoes*, *torpedoes*.

E. THE PRESENT SINGULAR OF VERBS. With every singular substantive except *I* and *you* almost every verb in the present tense ends in *s*. Those verbs that end in *y* after a consonant, when adding *s* to form the present singular, change *y* to *ie*, just as nouns do in forming the plural; as, *fly*, *flies*; *fry*, *fries*. (Book I, Problem XXII.)

a. Which of the words below look wrong and which right? Correct the misspellings.

hurries	mutinies	jellys	defies	ratifys
satisfys	applies	clarifies	pacifies	drys
cries	crucifys	codifies	occupys	spies
worries	buries	decrys	accompanies	rectifies
envys	curries	petrifys	multiplies	trys
pities	carries	signifies	shys	copies

b. Continue to drill yourselves until no one in the class misspells nouns and verbs that end in *ies.*

F. POSSESSIVES. (Book II, Problem XX.)

1. To make the possessive form of any noun and some pronouns add an apostrophe and *s*, except to plurals ending in *s*; to such add an apostrophe only; for example, *Mary's hat, Burns's poems, the princess's ring, the girls' hats, the princesses' jewels.* Think first "plural or not?" and then, if plural, "*s* or no *s*?"

2. There is no apostrophe in these six possessive forms of pronouns: *ours, yours, hers, its, theirs, whose.*

3. Spell the possessive forms of the nouns and pronouns below:

Henry	children	one	anybody
Gladys	pupils	she	anybody else
aunt	More and Mitchell	Dickens	it
aunts	(just one name)	women	cousin
Miss Morse	cities	another	cousins
Mr. Jones	city	hens	who

4. Find the possessives in the following sentences. Tell whether each is spelled properly; if it is n't, correct it. Also correct any other mistakes. Then dictate the sentences to each other.

a. Charles's stories are more interesting than Thomas'.
b. The boys' bicycles almost filled the porch.
c. The princess's dress represented a whole year's work.
d. The princesses' dresses were very gorgeous.
e. I was out at Mr. Jones farm yesterday.
f. We had a good time at Mary's last night.
g. The boys hats had been mixed up with the girls.
h. Rip Van Winkle always had time to do everybody else's work.
i. Whose book is this? It 's Alices.
j. The baby fell and bumped its head.
k. Its time to go to the Grays, is n't it?
l. Orioles' nests are more ingeniously made than thrushes.
m. Who 's going to ask Mr. Burgess' permission? Whose time is it?
n. Mr. Cross' poems that the Smiths had were destroyed by their child.

o. The little monkey's noise drowned out the other monkeys' noise.

p. The big monkeys' noise drowned out the little monkeys' noise.

q. One boys conduct may degrade many boys reputation.

r. The credit is not ours, but theirs.

s. This class has planned its parties well.

t. Philip has been studying John Adams' achievements.

u. Its funny to see a cat chasing it's tail.

v. My cat flies around after hers for ten minutes at a time.

w. The companie's orders did not come in time; so the companies missed their boat.

x. Our companys orders were sealed; the other companies received their's sealed too.

y. Does n't it make you feel good to be able to spell such possessives as *its*, *everybody else's*, the *Queen of Heart's*, *William's*, *Mr. Williams's*, the *Joneses'*, *Mr. Jones's*; *whose*, *theirs*, and *man-servant's*?

G. Explain the spelling of the italicized words and make a rule that will help you to spell *to*, *too*, and *two* correctly. Then write these sentences from dictation.

1. It is not *too* good *to* use.
2. I want *to* go.
3. Take me *too*.
4. He is *too* proud *to* lie.
5. *Two* children went *too*.
6. We ought *to* succeed.
7. Are you *too* tired *to* come?
8. There are *two* sides *to* that.
9. *Two* people were *too* ill *to* be present.
10. Will you plan my garden *too*?
11. You *two* are *too* late.
12. You are *too* late *too*.
13. It takes *two to* make a quarrel.
14. *Two* cherries were *too* ripe *to* eat.
15. Are the children *too* noisy?
16. There are *two too* many *to* play.
17. It was a *two-fold* mystery.
18. He used a *two-edged* sword.
19. His work was *too* careless *to* deserve my pay.
20. He found every sound *too* nerve-racking.
21. They *too* were made unhappy.
22. Then *too* there is always another chance.
23. It is never *too* late *to* mend.
24. I was disappointed, *too*.
25. I *too* was disappointed.
26. Those *two* were made unhappy.

H. 1. Use these words in sentences: *it's*, *its*, *there*, *their*, *there's*, *theirs*, *boy's*, *boys*, *boys'*, *Thomas's*, the *Thomases*, the *Thomases'*, *to*, *too*, *two*.

2. Have someone read the following sentences to you and ask you to spell the italicized words:

a. *It's too* good *to* be true.

b. The doll has lost *its* head.

c. *There* are *two* apples in *their* lunches.

d. *There's* no decision for us until we get *theirs*.

e. The *boys'* response to the new *boy's* appeal to all the *boys* was prompt and fine.

f. In *Adam's* fall
We sinned all.

g. Have you seen Mr. *Adams's* new car?

h. Have the *Adamses* come home?

i. We are going to the *Adamses'* tonight.

j. *Two* are sometimes *too* many *to* work well.

3. Write paragraphs containing all or most of the words under 1, if possible; if not, write single sentences. Dictate them to each other.

V

Some Useful Information about Spelling

A. Rules for spelling will help you in revision; but you often don't and can't, when you are writing, take time to think of the rule. The only way to become good spellers is to master your individual spelling list. The following rules for learning to spell a word will help you.

How to Learn to Spell

1. The first step in learning to spell a word is to pronounce it correctly. If you do not know how to pronounce a word, look up the pronunciation in the dictionary. When you are certain that you know how the word is pronounced, pronounce it, enunciating each syllable distinctly and looking closely at each syllable as you say it.

2. Close your eyes and try to recall how the word looks, syllable by syllable, as you pronounce it in a whisper. In pronouncing the word be sure to enunciate the syllables carefully.

3. Open your eyes to make sure that you were able to recall the correct spelling.

4. Repeat 1, 2, and 3 several times.

5. When you feel sure that you have learned the word, write it without looking at the book, and then check with the correct form.

6. Repeat this two or more times without looking either at the book or at your previous attempts.

7. If you miss the word on either of these trials, you should copy it in your spelling notebook, since it probably is especially difficult for you.

B. Professor Jones of the University of South Dakota has made a list of the misspellings in fifteen million words in themes written by pupils in the grades. He says that one hundred words caused much of the trouble; these words he calls "spelling demons." They are printed below in the order in which they are most frequently misspelled. Are any of these "demons" in your individual or class spelling lists? Can't you master them and exorcise their evil spirit?

ONE HUNDRED SPELLING DEMONS OF THE ENGLISH LANGUAGE

which	just	heard	can't	very	built
there	doctor	does	sure	none	color
their	whether	once	loose	week	piece
separate	believe	tired	lose	often	raise
don't	knew	grammar	Wednesday	whole	straight
meant	laid	minute	country	won't	sugar
business	bear	any	February	cough	shoes
many	choose	much	know	wear	enough
friends	used	beginning	could	answer	truly
some	always	blue	seems	two	ache
been	where	though	Tuesday	too	tonight
since	women	coming	every	ready	hoarse

making	done	early	they	forty	said
dear	hear	instead	half	hour	wrote
guess	here	easy	break	trouble	read
says	write	through	buy	among	
having	writing	would	again	busy	

VI

The Minimum Standard for the Seventh Grade in these Matters of Form

No one is ready to pass from the seventh grade to the eighth who has not formed the following good habits in writing. Many will, of course, go far beyond this minimum standard.

1. Marking the ends of *all* sentences.

2. Beginning every sentence, including quoted sentences, with a capital letter.

3. Beginning with a capital letter all nouns that are clearly proper nouns, and not capitalizing words without reason.

4. Maintaining a good record in spelling the possessives of nouns and pronouns correctly.

5. Improving steadily in spelling the words on the individual list.

APPENDIX D

LETTER-WRITING

I. Business Letters

A good business letter demands a form that is unvaryingly correct. It must tell the reader at once where the writer is, when he wrote, to whom, and who he is. The six formal parts of a business letter, which are numbered in the model on page 184 (Book I), are (1) the heading, (2) the address, (3) the salutation, (4) the body, (5) the complimentary close, and (6) the signature.

The *heading* (1) should be placed one or two inches from the top of the page and so spaced as to leave a small margin at the right. The heading may fall into one, two, three, or even four lines, depending on how much it must contain. Very large or very obscure towns demand more detail than others. Give in the heading all the information that the mail service needs in finding your home.

The heading also includes the *date.* This should never be omitted, as it is often important when reference is made to the letter. Many business houses, but not those most careful of their custom, write 1/5/20. This should be avoided.

The *address* (2) of the person or firm to whom the letter is written is placed one or two spaces below the date and beginning at the margin on the left.

The *salutation* (3) is largely mere form, which we follow because it is the custom. In business letters one should use *Sir* or *Sirs* or *Gentlemen* or *My dear Sir*, *Madam* or *My dear Madam.* In addressing an institution, as, for example, The Smith Business

College, it is permissible to use such forms of salutation, though it is better to address some officer, as the president or the secretary or the manager. All words in such salutations should begin with capital letters, except the word *dear*. Regarding that, custom varies; most people write *My dear Sir*, others *My Dear Sir*. After the salutation use the colon or the colon and a dash.

The *body* (4) of the letter requires thought. If a writer desires prompt and accurate service he has no right to be careless or rambling or obscure in his letter. He must first decide what he wishes to say; then he must try to say it as briefly and as clearly as possible. He must, at the same time, be sure to include all necessary information. It is far better to tell too much than not enough.

If the writer wishes information he should make his questions real questions. For example, he should write, "What is the price of your No. 273 skates, listed in your catalogue No. 32, page 67?" not, "I am not certain what the price of these skates is." In either case he may get an answer; but if he really wishes to know, he should ask.

In like manner, if there are several questions or several items in the order or several topics in the letter, list each one in a separate paragraph. It is easy to do, and it saves unnecessary labor, which somebody — the customer, of course, in the end — must pay for.

In replying to a letter one should refer to each question separately, preferably repeating the substance of it, so that the recipient of the letter may understand exactly what the writer means. Write, "The skates No. 273, listed in our catalogue No. 32, page 67, we sell for two dollars a pair." Then there is no possibility of confusion.

Some people have a habit of writing in letters sentences without a subject; for instance, "Have considered your questions," instead of "I have considered your questions." This may save a moment of time, but it seems hurried and indifferent. As Emerson

has said, life is not so short but there is always time enough for courtesy. Moreover, there is sure to be occasional confusion or misunderstanding on account of this slovenliness.

The *complimentary close* (5) is today only formal. In business letters we write almost without exception, "Yours truly," "Yours very truly," or, when appropriate, "Yours respectfully." It should be noted that only the first word of the complimentary close begins with a capital letter and that "Yours," like most other pronouns, does *not* form its possessive by the use of an apostrophe. Here, as elsewhere, of course, abbreviations are unnecessary. "Yrs etc." is inexcusable.

The *signature* (6) ordinarily concludes the business letter. This should in all cases be legible, neither careless nor ornate. If the letter is signed by another person than the writer, he should add under the signature the word *by* or the Latin word *per*, which means "by," and his own name or initials. *By* or *per*, when so used, is not begun with a capital letter.

When a woman signs her name to a business letter it is not clear to a stranger whether she is married or single, and so he does not know how to address her in reply. Consequently a woman should prefix to her signature *Miss* or *Mrs.* in parentheses; as,

Yours very truly,
(Mrs.) Mary Jones

Or she may sign her name

Yours very truly,
Mary Jones

and then write below, beginning at the left-hand margin:

Please address
Mrs. George T. Jones

The words *Please address* may be omitted. A married woman should give her husband's name preceded by *Mrs.*; a widow,

usually her own name, as *Mrs. Mary Jones*. In other words, a woman should indicate how she wishes letters to her addressed. In answering a business letter, address the writer by the name signed.

After the heading, the address, the complimentary close, and the signature no punctuation is ordinarily used, but it is still considered good form to place a period after the signature and a comma after each other full line. A comma should always be used between the name of a city and its state; as, *Erie, Pennsylvania.*

If a letter consists of more than one sheet, the sheets should be carefully arranged in order, preferably being numbered at the top. If letter paper, usually 8 by 10 inches in size, has been used, it should be folded once from the bottom, the crease being not quite halfway up the paper, then folded from the right, and finally from the left to fit the envelope. If note paper, approximately 5 by 8 inches in size, has been used, the first fold should be up from the bottom, the second down from the top. This may seem a trivial matter, but it saves the time and patience of the recipient.

When inclosing a stamp, never, as many people do, attach it to the paper by a part of its mucilage. It too frequently tears and is ruined when one tries to detach it. With a sharp knife cut two parallel slits in the paper, and through these slip the stamp; or, better still, wrap it in oiled paper and inclose it in the folded letter. Always inclose a stamp when requesting a reply from someone who would not be expected, through friendship or business interest, to reply without it.

When making an inclosure of any kind, mention the fact, either in the body of the letter or by adding "Inclosure" near the left-hand margin and below the signature.

The *envelope* should be addressed so that the post-office department can with the least possible effort deliver the letter. To this end the stamp must be affixed in the proper place (the upper right-hand corner), the writing must be legible, and the necessary items of the superscription arranged in their proper order, — first the name, then the street and number or post-office box, then the

county, if it is necessary to give that, and finally the state. If the letter is sent in care of someone, that fact may be indicated in a line immediately following the name or in the lower left-hand corner. In all of the models (pp. 185, 186, Book I) notice the position and spacing of the items. The arrangement of details on an envelope often varies; it should, however, be neat and easily read.

It is the most approved business practice to omit on envelopes punctuation marks at the ends of lines, except periods after abbreviations.

It is wise to write out in full the name of the city and the state. Likewise many titles, when used before a name or on the envelope, should be written out. Write "Professor George J. Benton," "Colonel Benjamin R. Bacon," "Judge Lewis C. Jenkins," "Reverend John C. Overstreet." However, *doctor* and a few other titles are commonly abbreviated. Titles are usually prefixed to the name if they would be used in addressing the man in speech; otherwise, if the title is to be written at all, it should be placed in a line immediately following the name. Never write "Hon. Brown" or "Rev. Smith," but "Hon. John Q. Brown" or "Rev. Henry W. Smith."

Be sure in every case that the form is right. Until you write the form correctly as a matter of habit, look over your work to see that you have included all six of the essential parts of a business letter, that they are in the proper order, that the formal punctuation is used, and that capital letters are in the right places.

II. Friendly Letters

In friendly letters the form is varied somewhat from that used in business correspondence. The address is omitted or, if the person addressed is not well known, it is placed at the end of the letter, after the signature, beginning at the left-hand margin. The salutation and the complimentary close may be as informal and as varied as intimacy or ingenuity warrants. Every word of

the salutation except the first and the last, and every word of the complimentary close except the first, should be written with a small letter. The signature may be as informal as the salutation.

After each line of the heading in friendly letters, and after the complimentary close and signature, end punctuation may be used, but it is correct and increasingly common to omit it. A period must, of course, be used after every abbreviation. After the salutation use a comma or, if the letter is somewhat formal, a colon. Often a dash is unnecessarily added after the comma or colon.

Although some variations of form are permitted, it will be well for you to select one and to follow that until you have the habit of writing it with no error whatever.

On pages 42–43[1] is an informal friendly letter, and on pages 175–176[1] there is one somewhat more formal, each correct in its placing and punctuation of its parts. It is considered necessary by some authorities to place a comma after the complimentary close, even though no other end punctuation is used.

Envelopes for friendly letters are addressed like those for business letters. It is common, however, to use in social correspondence end punctuation, as shown in the models on page 186.[1] It is correct to use either style, the same for both envelope and letter, but you should adopt one and use it consistently.

[1] These references are to pages in Book I.

APPENDIX E

GRAMMAR

I. OUTLINE OF GRAMMAR TOPICS[1]

A. The Sentence

I. What a sentence is; definition. (Book I, Problem IV.)

II. Kinds of sentences.

A. Declarative (including imperative) and interrogative. (Book I, Problems IV and XIX.)

The horse is in the rye.
Get him out.
Who will do it?

B. Affirmative and negative. (Book I, Problem XXV.)

I can do it.
I cannot do it.

C. Exclamatory and non-exclamatory. (Appendix E, II.)

Get the boat.
Come quick, the fire is spreading!

D. Simple[2] (Book II, Problem XI), complex (Book II, Problem XI), and compound (Book I, Problem XXVI).

We are going fishing.
If the day is fine, we are going fishing.
We are going fishing, but they are going hunting.

[1] Page references may be found in the Index.

[2] In Book I sentences are distinguished simply as *single* and *compound.*

III. Parts of the sentence.

A. Essential elements.

1. The subject element, or subject substantive (essential to all sentences). (Book I, Problem XI.)

   The *robin* is on her nest.

2. The predicate element (essential to all sentences). (Book I, Problem XI.)

   The robin is *on her nest.*
   She is very *still.*

3. The linking element (essential to all sentences). (Book I, Problems XI and XIII.)

   The robin *is* on her nest.

4. The direct object (essential to some sentences). (Book I, Problem XVII.)

   Make a *walk* through the garden.

5. The adjunct accusative (essential to some sentences; not important). (Appendix E, II and III.)

   Make the walk *straight.*

6. Compound essential elements. (Book I, Problems XI, XVIII, and XXVI.)

   The *robin* and the *blue jay* are fighting.
   The robin is usually *friendly* and *peaceful.*
   The blue jay *is* and always *has been* quarrelsome.
   The blue jay destroyed both the *eggs* and the *nest.*
   Make the walk *straight* and *wide.*

B. Adjuncts.

1. What an adjunct is; definition. (Book II, Problem VIII.)
2. Kinds of adjuncts, according to use. (Book II, Problem VIII.)

   a. Adjective adjuncts.

   Put the *small* fish in the pool.

b. Adverb adjuncts.

The goldfish are swimming *in the pool.*

3. Kinds of adjuncts, according to form.

a. Word adjunct. (Book II, Problems XV and XX.)

Come *here.*

b. Phrase adjunct. (Book II, Problems X and XVIII.)

Come *at once.*

c. Clause adjunct. (Book II, Problem X, and Book III.)

Come *when you can.*

4. Compound adjuncts. (Book I, Problem XXVI, and Book III.)

a. A *green and white* pennant floated from the staff.

b. The mouse fled *across the hearth* and *into its hole.*

c. A person *who speaks distinctly* and *who pronounces his words accurately* has some distinction.

B. The Parts of Speech[1]

I. Nouns.

A. What a noun is; definition. (Book I, Problem VII.)

B. Kinds of nouns. (Book I, Problem XX.)

1. Common.[2]

The *town* is full of *people.*

2. Proper.

Charleston is full of people.

C. Characteristics of nouns.[3]

1. Number: singular and plural. (Book I, Problem XXII.)

A *boy* is at the door.

Some *boys* are at the door.

[1] The facts about each part of speech are gathered together in Book III.

[2] The *collective noun* is taught in Book III.

[3] Person and gender of nouns are unimportant.

2. Case: possessive, or genitive.[1] (Book II, Problem XX.)

Mildred's dress is both pretty and inexpensive.

D. Uses of nouns in the sentence.

1. As essential element.

a. Subject substantive. (Book I, Problem XIX.)

The *child* is lost.

b. Predicate noun. (Book I, Problem XIX.)

This is the *child* we are looking for.

c. Direct object. (Book I, Problem XVII.)

We have found the *child.*

d. Adjunct accusative. (Appendix E, II and III.)

They elected Madge *president* of the club.

2. As adjunct.

a. Adjective adjunct.

(1) Simple adjective adjunct. (Book II, Problem XV.)

The *wall* paper is dirty.

(2) Possessive modifier. (Book II, Problem XX.)

The *boys'* playground is too small.

(3) Appositive. (Book II, Problem XVIII.)

Madge, the *president* of our club, is the best in her class.

b. Adverb adjunct (adverbial substantive).[2]

(1) Simple adverb adjunct. (Book II, Problem XV.)

They walked a *mile.*

[1] The nominative and objective cases are not important in connection with nouns.

[2] A substantive used as an adverb is often called an adverbial objective, an adverbial accusative, or an adverbial substantive.

(2) Indirect object.[1] (Appendix E, II and III.)
Father gave *John* a knife.

II. Pronouns. (Book II, Problem XXII.)

A. What a pronoun is; definition. (Book I, Problem VII.)

B. Kinds of pronouns. (Book III.)

1. Personal pronouns.

a. Simple.
He has just come in.

b. Compound. (Book II, Problem XXII.).
He *himself* has just come in.

2. Interrogative pronouns.
Who has just come in?

3. Conjunctive, or relative, pronouns.
The man *who* just came in is Captain Smith.

4. Indefinite and demonstrative pronouns.
Take *one* with you.
Take *this* with you.

C. Characteristics of pronouns. (Book III, for general discussion.)

1. Number: singular and plural. (Book II, Problem XXI.)
I am ready.
We are ready.

2. Case.

a. Nominative. (Book I, Problem XII.)
I have a new book.

b. Possessive, or genitive. (Book II, Problem XX.)
My new book is torn.

c. Objective, or dative-accusative. (Book I, Problem XIX.)
Mother took *me* to the play.

[1] It is not important to distinguish this particular kind of adverb adjunct.

3. Person. (Book II, Problem XXI.)

I said so.
You said so.
He said so.

4. Gender (*he*, both masculine and common gender). (Book II, Problem XXI.)

Every boy will keep *his* seat.
Everyone must clean up *his* desk.

D. Uses of pronouns in the sentence.

1. As essential element.

a. Subject substantive. (Book I, Problems XII and XIX.)

Who goes there?

b. Predicate pronoun. (Book I, Problems XII and XIX.)

It is *I*.

c. Direct object. (Book I, Problems XVII and XIX.)

Bring *her* with you.

d. Adjunct accusative. (Appendix E, II and III.)

The chairman made him *one* of the committee.

2. As adjunct.

a. Adjective adjunct.

(1) Possessive modifier. (Book II, Problem XX.)

His answer was right.

(2) Appositive. (Book II, Problem XVIII.)

You *yourself* are to blame.

b. Adverb adjunct (adverbial substantive).

(1) Simple adverb adjunct. (Book II, Problem XV.)

Tom is worth *two* of Percy.

(2) Indirect object. (Appendix E, II and III.)

I 'll send *you* my address.

III. Verbs, verbals, and verb phrases. (Book III, for the most complete discussion.)

A. Verbs.

1. What a verb is; definition. (Book I, Problem XV.)
2. Kinds of verbs.[1]
   a. Linking. (Book I, Problem XV.)

      The boat *is* crowded.

   b. Predicate. (Book I, Problem XV.)
      (1) Transitive. (Book I, Problem XVII.)

         The boat *carries* many passengers.

      (2) Intransitive. (Book I, Problem XVII.)

         The boat *steams* toward the pier.

3. Characteristics of verbs.
   a. Tense. (Book I, Problem XX.)
      (1) Present.

         He *asks* many questions.

      (2) Past.

         He *asked* a brand new one this morning.

   b. Number (important only in present tense). (Book I, Problem XXII.)

      She *asks* to be excused.
      They *ask* to be excused.

   c. Person (important only in the present tense, singular number). (Book I, Problem XXII, and Appendix E, V.)

      I *am* late.
      You *are* late.
      He *is* late.

   d. Mode. (Book III.)

[1] Auxiliary verbs are recognized in Book I, Problem XXIII.

4. Uses of verbs in the sentence. (Book I, Problem XV.)
   a. Linking element only.

      Gulls *are* strong of wing.

   b. Both linking and predicate element (predicate verb).

      Gulls *follow* ships to sea.

B. Verbals.
   1. What a verbal is; definition. (Book I, Problem XXIII.)
   2. Kinds of verbals. (Book III.)
      a. Participles.

         Crossing the street, he turned into the yellow house.

      b. Infinitives.

         He wanted *to cross* the street.

      c. Gerunds.

         By *crossing* the street here you avoid the jam at the corner.

   3. Uses in the sentence.
      a. As essential element. (Book II, Problem XVIII.)
         (1) Subject substantive.

            Crossing the street is dangerous.

         (2) Predicate element.

            He is *crossing* the street.

         (3) Direct object.

            He tried *to cross* the street.

         (4) Adjunct accusative. (Appendix E, III, and Book III.)

            Tom made Rover *swim* for the stick.

      b. As adjunct. (Book II, Problem XIII.)
         (1) Adjective word adjunct.

            Turning, he spoke to the boy behind him.

(2) Substantive used with a preposition.

I am tired of *writing*.

C. Verb phrases.

1. What a verb phrase is; definition. (Book I, Problems XXIII and XXVII.)
2. Kinds of verb phrases. (Book I, Problems XXIII and XXVII.)
   a. Linking.

   They *have been* unfortunate.

   b. Predicate.

   (1) Transitive.

   Bill *is growing* potatoes.

   (2) Intransitive.

   The potatoes *are growing* fast.
3. Characteristics of verb phrases.
   a. Number (important only in the present and present perfect tenses). (Book I, Problem XXII.)

   She *is thinking*.
   They *are thinking*.

   b. Person (important only in the present and present perfect tenses, singular number). (Book I, Problem XXII.)

   I *am thinking*.
   Are you *thinking*?
   He *is thinking*.

   c. Tense. (Book I, Problem XXVII, and Appendix E, V.)

   (1) Future.

   He *will come* soon.

   (2) Present perfect.

   He *has come* already.

(3) Past perfect.

He *had come* before we got there.

(4) Future perfect (not very important).

Unless you hurry, the train *will have gone* before you get there.

d. Mode. (Book III.)

e. Voice. (Book I, Problem XXIV, Book III, and Appendix E, V.)

(1) Active.

Mary *is setting* the table.

(2) Passive.

The table *has been set.*

4. Uses of verb phrases in the sentence. (Book I, Problems XXIII and XXVII.)

a. Linking element only.

Joe *has seemed* worried for several days.

b. Both linking and predicate element.

Joe *has been working* hard.

IV. Adjectives. (Book III, for the most complete discussion.)

A. What an adjective is; definition. (Book II, Problem XV.)

B. Uses in the sentence. (Book II, Problem XV.)

1. As essential element.

a. Predicate adjective. (Book II, Problem XV.)

She is *well.*

b. Adjunct accusative. (Appendix E, II and III.)

A cross word makes her *unhappy.*

2. As adjunct: adjective adjunct.

a. Adjective word adjunct. (Book II, Problem XV.)

A *red* car flashed by.

b. Used with a verbal of a linking verb to make an adjective phrase. (Book III.)

Mother being *tired*, I got supper.

C. Degree. (Book III and Appendix E, V.)

Will is *good*, May is *better*, but Barbara is the *best* in the class.

V. Adverbs. (Book III, for most complete discussion.)

A. What an adverb is; definition. (Book II, Problem XV.)

B. Important ideas expressed by adverbs. (Book II, Problem XV.)

C. Use in the sentence: adverb word adjunct. (Book II, Problem XV.)

Lettie works *well.*

D. Degree. (Book III and Appendix E, V.)

Lettie sews *well*, Julia sews *better*, but Alice sews *best* of the three.

VI. Prepositions. (Book Two, Problem XVIII.)

A. What a preposition is; definition.

B. Use in the sentence: to join a substantive to some other part of the sentence.

They are wading *in* the creek.

VII. Conjunctions.

A. What a conjunction is; definition. (Appendix E, II.)

B. Kinds of conjunctions.

1. Coördinating. (Book I, Problem XXVI.)

Jack *and* Jill went up the hill.

2. Subordinating.[1] (Book III.)

If you go, don't stay long.

[1] The subordinating conjunction is distinguished from the conjunctive adverb in Book III.

C. Uses in the sentence.

1. To join coördinate elements. (Book I, Problem XXVI.)

He blushed *and* removed his hat.

2. To join a subordinate clause to the word that it modifies. (Book III.)

We will stay *until* you return.

II. DEFINITIONS OF TERMS USED IN GRAMMAR[1]

1. An *active verb* or *verb phrase* is one the subject of which represents the actor. (Book I, Problem XXIV.)

The waves *are dashing* high.

2. An *adjective* is a word, not a noun, a pronoun, or a verbal, that is added to a noun or a pronoun. (Book II, Problem XV.)

A *black* dog bounded out.

3. An *adjective adjunct* is an adjunct that is added to a noun or a pronoun. (Book II, Problem VIII.)

The dog *in the yard* began to bark.

4. An *adjunct* is a word or a group of words added to some word to help make the meaning definite and clear. (Book II, Problem VIII.)

A *merry* heart doeth good *like a medicine.*

5. The *adjunct accusative*[2] is a word that represents the effect of a transitive act upon that which the object represents. (See Appendix E, III.)

They are painting the house *white.*

[1] For easy reference the definitions are arranged alphabetically.

[2] *Adjunct accusative* is the term recommended by the Committee on Uniform Grammatical Nomenclature. Other terms in use are *predicate attribute of the object, object complement, objective complement.*

6. An *adverb* is a word, not itself a noun or a pronoun, that is added to some part of speech other than a noun or a pronoun. (Book II, Problem XV.)

The snail moves *slowly*.

7. An *adverb adjunct* is an adjunct that is added to some part of speech other than a noun or a pronoun. (Book II, Problem VIII.)

The partridges disappeared *among the leaves*.

8. An *adverbial substantive* is a substantive — noun, pronoun, or verbal — that is used as an adverb adjunct. (See Appendix E, III.)

The river is two *miles* wide.
It is worth *going* to see.

9. An *affirmative sentence* is a sentence that affirms the predication. (Book I, Problem XXV.)

The lamb follows Mary.

10. The *antecedent of a pronoun* is the substantive — noun or pronoun — to which it refers. (Book II, Problem XXI.)

Anna lost her book.

11. An *appositive* is a substantive used as an adjective adjunct and representing the same person or thing as the noun or pronoun to which it is added. (Book II, Problem XVIII.)

Elizabeth, the great *queen* of England, died in 1603.

12. An *auxiliary verb* is a verb used with verbals in forming verb phrases. (Book I, Problem XXIII.)

They *are* talking yet.
They *have* been talking for hours.

13. A *characteristic of a person* or *thing* is whatever that person or thing is, may be, or does. (Book I, Problem X.) *Trustworthiness*, *being president*, and *the act of studying* are characteristics of some pupil in your class.

14. A *clause* is a group of words composed of a subject and predicate and used as a part of a sentence. (Book II, Problem X.)

He gets up *when he is called.*

15. A *common noun* is a name shared in common by the different individuals of a kind. (Book I, Problem XX.)

Capella is a beautiful *star.*

16. The *comparison of an adjective* or *an adverb* is the orderly arrangement of all its forms. (See Appendix E, V.)

17. The *complete subject* of a sentence is all of the words used to represent that about which something is said. (Book I, Problem X.)

The last day of school has come.

18. A *complex sentence* is a sentence consisting of one principal clause and one or more subordinate clauses. (Book II, Problem XI.)

When she got there, the cupboard was bare.

19. The *conjugation of a verb* is the orderly arrangement of all its forms. (See Appendix E, V.)

20. A *conjunction* is a word that may be used to join together words, phrases, or clauses. (Book III.)

Blue *and* gray are the school colors.

They are shown in the school flag *and* in the suits of the school athletes.

We love the colors *because* they belong to the school.

21. A *coördinating conjunction* is a word that connects coördinate parts of a sentence. (Book I, Problem XXVI.)

Demi *and* Daisy are two characters in "Little Men."

22. A *declarative sentence* is a sentence that tells, or states, something. (Book I, Problem IV.)

There is no place like home.

23. The *declension of a noun* or *a pronoun* is the orderly arrangement of all its forms. (See Appendix E, V.)

24. An *exclamatory sentence* is a sentence used to express strong or sudden emotion. Every exclamatory sentence is also declarative, imperative, or interrogative. (See Appendix C.)

Stop, thief!

25. An *imperative sentence* is a declarative sentence that tells someone to do something. (Book I, Problem XIX.)

Never say die!
Close the door softly.

26. The *indirect object* is a word that represents the person or thing indirectly affected by the act expressed in a transitive verb. It is a special kind of adverbial substantive. (See Appendix E, III.)

Give every *man* his due.

27. An *interrogative sentence* is a sentence that asks a question. (Book I, Problem IV.)

Whom do you want?

28. An *intransitive act* is an act that involves nothing but the actor. (Book I, Problem XVII.) Walking, sitting, standing, are intransitive acts.

29. An *intransitive verb* is a verb that expresses an act involving nothing but the actor. (Book I, Problem XVII.)

He *stands* as straight as a soldier.

30. An *intransitive verb phrase* is a verb phrase that expresses an act involving nothing but the actor. (Book I, Problem XXVII.)

They *are sitting* together.

31. The *linking element* is the element that links the predicate element to the subject element. (Book I, Problem XI.)

The sea *is* deep.

32. A *linking verb* is a verb that does not express a predicated characteristic. (Book I, Problem XV.)

The heavens *are* wide.

33. A *linking verb phrase* is a verb phrase that does not express a predicated characteristic. (Book I, Problem XXVII.)

The roads *have been* muddy for days.

34. A *negative sentence* is a sentence that denies the predication. (Book I, Problem XXV.)

The dog was not mad.

35. A *noun* is a word that names a person, place, or thing. (Book I, Problem VII.)

Mother went to *Chicago* to buy a *piano.*

36. The *object* is a word or group of words in the predicate, which represents the other thing involved in a transitive act besides the actor. (Book I, Problem XVII.)

They have raised the *flag.*

37. A *passive verb phrase* is a verb phrase the subject of which does not represent the actor. (Book I, Problem XXIV.)

The flag *has been raised.*

38. A *phrase* is a group of words not composed of a subject and predicate, but used like a single word. (Book II, Problem X.)

This is the cow *with the crumpled horn.*

39. A *possessive modifier* is a noun or pronoun in the possessive case, used as an adjective adjunct. (Book II, Problem XX.)

Give him *his* dinner.

40. The *predicate* is the part of the sentence which says something about some person, thing, or idea. It includes the linking element, the predicate element, the object, and all their adjuncts. (Book I, Problem X.)

Howard *is now cutting the grass in the back yard.*

41. The *predicate element* is the element that stands for the characteristic that we predicate. (Book I, Problem XI.)

An airship is *sailing* overhead.

42. A *predicate noun* is a noun that expresses a predicated characteristic. (Book I, Problem XIX.)

The Saint Bernard is a noble *dog*.

43. A *predicate pronoun* is a pronoun that expresses a predicated characteristic. (Book I, Problem XIX.)

It was *he* who told me.

44. A *predicate verb* is a verb that expresses a predicated characteristic. (Book I, Problem XV.)

He *lived* worthily.

45. A *predicate verb phrase* is a verb phrase that expresses a predicated characteristic. (Book I, Problem XXVII.)

He *has lived* worthily.

46. A *preposition* is a relation word that joins a substantive to some other part of the sentence. (Book II, Problem XXI.)

He dives *into* the water.

47. A *pronoun* is a word that represents a person, place, or thing without naming it. (Book I, Problem VII.)

When *she* asks for *it*, give *her this*.

48. A *proper noun* is a name given to one of a class or kind to distinguish it from all others of the same class. (Book I, Problem XX.)

Buster, with *Tige* at his heels, went whistling down *Sixth Street*.

49. A *sentence* is the expression of a complete thought in words. (Book I, Problem IV.)

Haste makes waste.

50. A *series* is a compound sentence or a compound element of a sentence made up of more than two coördinate parts. (Book I, Problem XXVI.)

The heat is oppressive, *the air is motionless*, and *there is a black cloud in the west.*

Each took his own *plate*, *cup*, and *spoon*.

51. A *simple sentence* is a single sentence that contains no subordinate clause. (Book II, Problem XI.)

The fat is in the fire.

52. The *subject element* in a sentence is the element that stands for whatever we are talking about. (Book I, Problem XI.)

His hairy *uncle*, the Baboon, spanked him.

53. The *subject substantive* is a word or group of words used as the subject element. (Book I, Problem XIX.)

He multiplieth words without knowledge.

54. A *subordinating conjunction* is a conjunction that joins a clause adjunct to the word that the clause modifies. (Book III.)

Take heed *lest* ye fall.

55. A *transitive act* is an act that involves something besides the actor. (Book I, Problem XVII.) Throwing, cutting, mashing, etc. are transitive acts.

56. A *transitive verb* is a verb that expresses an act involving something besides the actor. (Book I, Problem XVII.)

The Elephant's Child *ate* melons on the way.

57. A *transitive verb phrase* is a verb phrase that expresses an act involving something besides the actor. (Book I, Problem XXVII.)

The Elephant's Child *was eating* melons all the way.

58. A *verb* is a word that asserts, or predicates. (Book I, Problem XV.)

Comparisons *are* odious.

59. A *verbal* is a form of a verb that does not predicate. (Book I, Problem XXIII.)

He has *seen* his error.

60. A *verb phrase* is a group of words consisting of a verb and one or more verbals and having the uses of a verb. (Book I, Problem XXIII.)

They *have done* their best.

III. EXERCISES TO SUPPLEMENT THOSE GIVEN IN THE PROBLEMS

Sentences

1. Not every group of words is a sentence. Tell which of the following groups are sentences, and make sentences to include the other groups.

a. **1.** Beside the pond is a little hollow. **2.** Under the spreading chestnut tree. **3.** Nothing is troublesome that is done willingly. **4.** When spring comes. **5.** The earth awakes. **6.** Down to the depths of the sea. **7.** This morning at five o'clock. **8.** There is a handsome oak tree. **9.** We started at dawn. **10.** In 1603 the great queen died. **11.** The stream was swollen and swift. **12.** Columbus discovered America in 1492. **13.** Columbus, the Genoese navigator. **14.** Our garden looks dried up. **15.** There are ten boys in our class. **16.** In the hollow oak just outside the city. **17.** Bright and shining as the morning. **18.** Little boys in overalls and little girls in sunbonnets. **19.** The proof of the pudding is in the eating. **20.** After he came back from the game.

b. **1.** Wherever the night came upon us. **2.** We crossed the brook on stepping stones. **3.** All along the side of the brook. **4.** Although America was not then discovered. **5.** Nobody knows how he got there. **6.** What did you do with my pencil? **7.** Please forgive me. **8.** Such a sour face as he made. **9.** The children walking beside the railroad track. **10.** The children walked beside the railroad track. **11.** The quiet little brook winding through the tall grasses. **12.** The laughing children playing hide and seek. **13.** Around the fire the family were cracking nuts and telling stories. **14.** The most exciting stories were told by the grandfather. **15.** The long, dusty road, lying white in the glare of the sun. **16.** Wherever he went, Robin Hood made friends. **17.** The corn was growing fast during those hot August days. **18.** The loud, clanging bell of the ambulance woke him early this morning. **19.** My red geraniums bloomed in the window all winter long. **20.** The winter days being short.

2. Decide which of the following groups of words are sentences and which are amputated parts of sentences. With what other groups should the amputated parts be put? Write this description in paragraph form, showing where each sentence begins and ends.

1. Tom lived in a great town in the North Country. 2. Where there were plenty of chimneys to sweep. 3. And plenty of money for Tom to earn and his master to spend. 4. He could not read nor write. 5. And did not care to do either. 6. He never washed himself. 7. For there was no water up the court where he lived. 8. He cried half his time and laughed the other half. 9. He cried when he had to climb the dark flues. 10. Rubbing his poor knees and elbows raw. 11. And when the soot got into his eyes. 12. And when his master beat him. 13. And when he had not much to eat. 14. And he laughed the other half of the day. 15. When he was tossing halfpennies with the other boys, or playing leapfrog over the posts, or bowling stones at the horses' legs as they trotted by. 16. Which last was excellent fun, when there was a wall behind which to hide.

Kinds of Sentences

3. Tell why each of these following groups of words is a sentence. Which tell, or state, something? Which ask questions? Tell what kind of sentence each is, and, if possible, change to the other kind.

a. 1. Who broke the window? 2. Honesty is the best policy. 3. You should read "Treasure Island." 4. Have you seen "Peter Pan"? 5. Look out for the locomotive. 6. Do children obey their parents? 7. You always sleep with the window open. 8. O bumble bee, you 're a dusty fellow. 9. Don't give up the ship. 10. Do you know yourself?

b. (The following passage from Charles Dudley Warner's "Camping Out" describes the campers trying to go to sleep.)

There is an appalling silence. It is interrupted in the most natural way in the world. Somebody has got the start and gone to sleep. He proclaims the fact. He seems to have been brought up on the seashore and to know how to make all the deep-toned noises of the restless ocean. . . . How malignantly he snorts, and breaks off short, and at once begins in another key. One head is raised after another.

"Who is that?"

"Somebody punch him."

"Turn him over."

"Reason with him."

The sleeper is turned over. The turn was a mistake. He was before, it appears, on his most agreeable side.

Nouns and Pronouns

4. *a.* What is a noun? What different kinds of things can you name? Can you name things that you cannot see or hear or touch?

(1) Name ten persons or things in your recitation room.

(2) Find names for all the different parts (*a*) of some article of furniture in the room, as, the teacher's desk; (*b*) of some fixture, as, a chandelier; (*c*) of the room itself, as, walls, corners, etc.

(3) Name five places where you have been; ten kinds of trees that you know; five kinds of dogs, cats, horses, cows, or other animals.

(4) Make a list of nouns that name five colors, shapes, sizes, flavors, etc.; ten virtues, as, truthfulness, industry, etc.; five faults, as, laziness, untrustworthiness, etc.

b. Point out the nouns in the following paragraph, proving in each case that you are right.

Now there was, not far from the place where they lay, a castle called Doubting Castle, the owner whereof was Giant Despair; and it was in his grounds they now were sleeping. Wherefore he, getting up in the early morning, and walking up and down in his fields, caught Christian and Hopeful asleep in his grounds. Then with a grim and surly voice he bid them awake, and asked them whence they were and what they did on his grounds. They told him they were pilgrims and that they had lost their way. Then said the giant, "You have this night trespassed on me, by tramping in and lying on my grounds, and therefore you must go along with me." So they were forced to go, because he was stronger than they. They had also but little to say, for they knew themselves in a fault. The giant, therefore, drove them before him, and put them into his castle, into a very dark dungeon. . . . Here, then, they lay from Wednesday morning until Saturday night, without one bit of bread, or drop of drink, or light, or any to ask how they did. — Bunyan, "Pilgrim's Progress"

5. *a.* What is a pronoun? We use pronouns, like nouns, to stand for persons and all the different kinds of things that we

think and talk about. Nouns represent persons and things by naming them; pronouns represent persons and things *without naming them.*

(1) Think of some words other than nouns that will stand for the book that you hold (What word in this sentence does?); the desk at which you sit; any boy in the class; any girl in the class; several boys and girls; any person speaking; several persons, of whom the speaker is one; any person spoken to. As these words are given, have someone write them on the board. Why is each word a pronoun?

(2) How many things that you can at this moment see may the pronoun *it* stand for? How many persons in your class may the pronoun *I* stand for? *we, he, she, they, you*?

(3) Why is it often difficult to use pronouns clearly? What pronouns give most trouble?

b. Find the pronouns in the following sentences:

1. Let us watch him, you and I.
2. We are seven.
3. Enter ye in at the straight gate.
4. Who has just entered?
5. It followed her to school one day.
6. If I am not so large as you,
   You are not so small as I.
7. These are my jewels.
8. He maketh me to lie down in green pastures.
9. Art thou he?
10. I can't find the book that you want.
11. If this be I, as I hope it be,
    I 've a little dog at home,
    and he 'll know me;
    If it be I, he 'll wag his little tail;
    And if it be not I, he 'll loudly bark and wail.

Essential Elements

6.[1] Classify each sentence and find the essential elements. If necessary, change interrogative into declarative sentences. What time does the linking element express? Which elements are compound? Give the complete subject and the complete predicate.

[1] If more sentences are needed for drill, find them in textbooks.

1. A gentleman is always courteous and always independent. **2.** Do your best in working out these new problems. **3.** Don't tease the poor cat. **4.** The old captain was staying at the Admiral Benbow Inn. **5.** He was a wicked-looking old ruffian. **6.** Jim Hawkins and his mother had been left alone in the inn. **7.** A heavy old sea chest was the Captain's sole property. **8.** The Captain seemed to be afraid of a man with one leg. **9.** One night the doctor was in the room when the Captain began to sing. **10.** The Captain was about half drunk and in a quarrelsome humor. **11.** He had been roaring out his wicked old sea songs. **12.** The doctor did not pay any attention to his command for silence. **13.** Doctor Livesey happened to be a magistrate. **14.** All of a sudden the room became very quiet. **15.** The Captain and the doctor were looking each other in the eyes. **16.** The doctor appeared to be as calm and quiet as if he were tending a patient. **17.** The old bully had terrorized everybody in the inn. **18.** The doctor is braver than the Captain. **19.** Which of the boys is stronger? Which is the stronger of the two boys? **20.** What makes the best whistle? What can you make a good whistle of? What is the best thing to make a whistle of?

Verbs: Linking and Predicate

7.[1] Find the verbs in the following sentences and classify them as linking or predicate. Remember that a verb is one word.

1. The earth is a sphere slightly flattened at the poles. **2.** The earth revolves around the sun. **3.** The moon is a cold body. It reflects the light of the sun. **4.** Stars are suns with worlds of their own. They shine with their own light, like our sun. **5.** Our sun has other worlds about it besides the earth. These other worlds are planets. **6.** Venus is one of the most beautiful planets. Have you ever seen it in the western sky? **7.** Sometime you may look through a telescope and see Jupiter and its four moons. **8.** You will see how fast the earth is moving. **9.** She turned pale. She turned the cake in the oven. The next moment she turned and went into the dining-room. **10.** My hat became my sister very well. It became a nuisance in the wind. **11.** Winifred always gets excited over a picnic. She got our lunch basket from the car. We got back unusually early that night. **12.** We tasted the candy very gingerly. It tasted salt. **13.** I felt the muscle in

[1] If more sentences are needed for drill, find them in textbooks.

his arm. It felt larger than mine. He felt me squeeze it. 14. The driver sounded his horn at every turn. 15. The fog whistle sounded every twenty seconds all night long. It sounded most dismal and scary. 16. Mary feels the wind on her back. She does not feel well. She feels bad. 17. Just then the two boys appeared in the doorway. They both appeared tired and discouraged. 18. Mary has two gold dollars. She has kept them since last Christmas.

Transitive and Intransitive

8.[1] Classify the verbs as linking or predicate, and the predicate verbs as transitive or intransitive.

1. Mother lies down every day just after lunch. She lay down yesterday for half an hour. 2. Lay the clean clothes on the shelf in the closet. 3. The children stopped writing and laid down their pens. 4. Rover lay at the foot of my bed all night. 5. He owes a thousand dollars for his farm. He paid five thousand down when he bought it. 6. Mr. Jones possesses a valuable horse. He has a fine cow too. 7. No one laughed at the silly joke. 8. The cars pass the house often, but John missed the last one and lugged the heavy basket all the way. 9. The invalid ate heartily this morning. He ate two soft-boiled eggs and three pieces of toast, in addition to a dish of oatmeal. 10. Set the chairs around the table. 11. Sit in the first chair you see. 12. She sets the milk in water to cool it. 13. I sat up with a sick friend last night. 14. The sun rises later in winter than in summer. 15. Bread sponge rises in a warm place. 16. Raise the window shade. 17. Rise to your feet at the first chord of "The Star-Spangled Banner." 18. Dorothy spelled both the class and her individual lists perfectly. She spells better than anyone else in the class.

Direct Object

9. *a.* The sentences in the two preceding exercises furnish the material for much supplementary drill on direct object.

b. Some transitive verbs take two distinct and separate direct objects. In which of the following sentences are there two direct objects? Think carefully.

[1] If more sentences are needed for drill, find them in textbooks.

1. The cook baked Henry a pie. (Did the cook bake Henry as well as the pie?) 2. Miss Smith teaches us grammar. (Can you make this statement into the two separate statements "Miss Smith teaches us" and "Miss Smith teaches grammar"? There are then how many direct objects? What are they?) 3. The speaker told the audience a story. 4. William told his father the truth. (Has the word *told* here exactly the same meaning as in sentence 3?) 5. The teacher read the class a poem. 6. Mary's mother bought her a hat. 7. Mary asked her mother a question. 8. She gave William a new bicycle. 9. Her father sent her ten dollars. 10. A book on etiquette teaches one good manners.

Adjunct Accusative

10. Sometimes the transitive act that is predicated produces an effect upon the person or thing represented by the direct object. In the sentence "They painted their house *yellow*" the word *yellow* shows the effect of the painting on the house. In the sentence "Joe made his dog *stand* on his hind paws" the word *stand* shows the effect that Joe's act produced on the dog; he became a "standing dog" as a result of what Joe did. Such words are called *adjunct accusatives*. Learn the definition in Appendix E, II.

a. By means of the definition prove that the italicized words in the sentences below are adjunct accusatives.

1. The boys fried their fish *brown*. 2. We pumped the cistern *dry*. 3. The boys chose Henry Tolman *captain*. 4. Mother set the clock *going*. 5. He set the prisoners *free*. 6. Mrs. Young kept dinner *waiting*. 7. She made Sam *go* to bed. 8. They named the baby *Betty*.

b. Find the adjunct accusatives in the following sentences. Prove your point each time.

1. Susan swept the room clean. 2. John cut the grass short. 3. Draw the line straight. 4. Draw a straight line. 5. They piled the wood high. 6. The class elected Jane president. 7. Jim made the faulty sentence correct. 8. They called the boy Robert. 9. The green apple made the boy sick. 10. Maggie scoured the knives bright. 11. The boy squeezed the orange dry. 12. Miriam made her dress longer. 13. Amy brushed her hair smooth. 14. Henry scrubbed his hands clean.

VERBALS

11. Prove that each italicized word is a verbal. What is the definition?

1. The stretch of small farms *seen* from above looks like a checkerboard. 2. He had never before *seen* that trick *done* so neatly. 3. *Having set* the table out under the apple tree, Mary had *gone* to *get* a cover. 4. On *seeing* the President *enter*, John tried to *rise*, but his injured foot made him *wince* with pain and *sink* back into his chair. 5. *Having risen* on the entrance of the President, John remained *standing* until *invited* to *take* his seat. 6. That picture, *taken* two years ago, makes Dorothy *look* older than she does today. 7. I found Betty's doll *lying* in the gutter; all the paint on its rosy cheeks had *been washed* off, and its blue eyes had *fallen* back into its head. 8. It had evidently *lain* there for several days, *being* all that time *mourned* by its little mistress. 9. *Seeing* a scarlet tanager is an experience to *remember* with joy. 10. *Saying* you are *going* to *do* something is not *doing* it. 11. He began to *spell* the word before he knew what it was, and of course he could not *expect* to *get* it right. 12. Tom had *done* what he said he would n't *do*; he did it without *thinking*.

12. Pick out the verbals in the sentences below, proving in each case that you are right:

1. I did n't know that Cheshire cats always grinned. In fact I did n't know that cats could grin. 2. "Well, I 've done my best," sighed Alice, feeling much relieved to have finished her hard task. 3. We found Billy leaning forlornly against the locked door; he must have been sitting there for two hours. 4. Has the bell rung yet? Yes, it rang just as you were turning the corner. 5. I have done it once; I did it to show what I could do; I can do it again. 6. When I saw her coming through the gate, wearing a flower hat and carrying a flower basket, I thought I had never seen a prettier picture. 7. The children have been laying off the tennis court; they are now lying on the grass to rest. 8. The burly policeman burst open the first door and would have burst open the second if somebody had not suddenly opened it. 9. Last night I saw a sight that I had never seen before in my life, the northern lights flashing in the sky. 10. The champions were therefore prohibited from

thrusting with the sword and were confined to striking. 11. "I have been hunting birds," the stranger explained, "and I have lost my way." 12. It did not seem to be her fault, and she hung her head as if the stem of it were broken. 13. As I had accepted the invitation and as Watkins was to pick me up at Green Lodge station and, presumably, see me safely into the house, I said no more. 14. He had waited an hour for me and then driven home with the conviction that the train must have passed before he got there.

13. *a.* By putting them into sentences show that the following words can be used as either verb or verbal: *come, run, talked, laid, lay, set, asked, drowned, burst, sat.*

b. Show that the following are verbs only: *did, saw, took, drove, rang, wrote, went, ought, froze, rose, came.*

c. Show that the following are verbals only: *done, seen, taken, rung, sung.*

Verb Phrases

14. Apply the definition to see if the italicized groups of words are verb phrases. Remember (1) that a predicate element that is not a verbal cannot be a part of a verb phrase, and (2) that a verbal that is an object cannot be a part of a verb phrase.

1. He *will be coming* soon. 2. He *will be happy.* 3. We *shall be glad* to see you. 4. We *hope to see* you soon. 5. The days *are growing* long. 6. He *has been here* for an hour. 7. He *has been waiting* for an hour. 8. We *are hoping* that there will be a good fruit crop this year. 9. We *are hopeful* that there will be a good fruit crop this year. (Is *hopeful* a form of any verb?) 10. Lucy *is afraid* that she will fall. 11. Lucy *has been fearing* that she will fall. 12. Lucy *is fearful* that she will fall. 13. The teacher *tried to make* the child say her speech. 14. Mr. Whitaker *was dying* when the physician arrived. 15. Mr. Whitaker *was dead* when the physician arrived. 16. *Did* the silk *cost* two dollars a yard? 17. It *was worth* two dollars. 18. *Have* you *stopped going* to the lake for your summers? 19. *Are* you *willing* for John to judge the debate? (*Willing* is here not a form of the verb *will.*) 20. Class A *is trying to win* the championship for good spelling.

15.[1] Find the verbs and the verb phrases in the following sentences. Classify each as linking or predicate, and the predicate verbs and verb phrases as transitive or intransitive. What verbals do you find not in verb phrases?

1. This interesting letter was written by a little girl. 2. She was angry. She was talking angrily. 3. She turned abruptly and left the room. 4. She turned whiter than the paper she held in her trembling hand. 5. The colt looked more than usually vicious that morning. 6. Has this story been told before? 7. What are you thinking about, sitting there staring into the dark? 8. The patient has been sleeping quietly. 9. He has been asleep for two hours. 10. The largest fish of the season was caught by Henry. 11. The buggy turned the corner on two wheels. 12. The fruit cake was turned from the pan. 13. The pupils had laid their books away and were now ready to rise at the first chord of the piano. 14. Haven't you been lying around long enough? Shouldn't you go to work? 15. Kittie's arithmetic is lying on the back porch. It has lain there since morning. She, however, had laid it on the table in the sitting-room. Somebody appears to be guilty. 16. I was not surprised, but I was paralyzed all the same, at instantly hearing the familiar sound of a watchdog suddenly rushing from his kennel. 17. The next sound I heard was the scrabble of the animal's four paws; he had landed on the graveled pathway. 18. There he hesitated, irresolute; he was making up his mind which side of the mound he would take. 19. I held my breath and waited. Presently I heard him stealthily approaching me on the left. 20. I at once hastened up the right-hand path, having tossed my gripsack in his direction, with the hope that while he was engaged in tearing it to pieces I might possibly be able to reach the piazza and ring the doorbell.

Compound Sentences and Elements

16. Classify the following sentences as single or compound. What compound elements do you find? Which may properly be called a series?

1. Look before, or you'll find yourself behind. 2. The sun never repents of the good he does, nor does he ever demand a recompense.

[1] If more sentences are needed for drill, find them in textbooks.

3. Every man, woman, and child in the crowd stood gazing intently at the amazing pictures flashed on the wall. 4. One mend-fault is worth two find-faults, but one find-fault is better than two make-faults. 5. People were running about in all directions, jostling against each other, and madly scrambling for seats. 6. They, however, got settled down in a few minutes, the signal was given, and the game began. 7. Alice took up the fan and gloves, and, as the hall was very hot, she kept fanning herself all the time she was talking. 8. Slim Jim was a very long-legged, thin black bear; Snuffy was a black bear that looked as if he had been singed; and Fatty was a lazy white bear that always lay down to eat. 9. The twins, two half-grown, ragged specimens, always came and went together. 10. Rikki-tikki was battered to and fro and shaken by Nag, the big cobra, as a rat is shaken by a dog. 11. Preferring to be found dead with his teeth locked, Rikki-tikki held on to Nag, closed his jaws tighter and tighter, and waited to be banged to death. 12. He was dizzy, aching, and fearful of being shaken to pieces when something went off like a thunderclap just behind him. 13. A hot wind knocked him senseless, and red fire singed his fur. 14. His master had been wakened by the noise and had fired both barrels of a shotgun into Nag just behind the hood. 15. All day long we had seen nothing but stretches of dry grass, the burrows of prairie dogs, and occasionally those pert little animals themselves. 16. Blakely in some confusion made a sudden dive for his blanket, tucked it around him, and was heard no more. 17. Roll call morning and evening, guard duty, dress parades, an occasional reconnoissance, dominos, wrestling matches, and such rude games as could be carried on in camp made up the sum of our lives. 18. Bladburn talked less than any other man I ever knew, but there was nothing suspicious or sullen in his reticence. 19. It was sunshine — warmth and brightness — but no voice. 20. Thousands of lights were twinkling in every direction, some nestling in the valley, some like fireflies beating their wings and palpitating among the trees, and others stretching in parallel lines and curves, like the street lamps of a city.

Adjuncts: Adjective and Adverb

17. Why are the sentences below so uninteresting? You will notice that each is composed of essential elements only. Make the sentences interesting and definite by telling more about the

things that these bare elements stand for. Then tell what each word and group of words that you add does in making the thought more definite. Why are these words and groups of words called adjuncts? (See definition, Appendix E, II.)

Model:

(All) (the) efforts (made by the boys) were useless (to dislodge the boat from the entangling limbs).

All tells how many efforts, and is therefore an adjunct of the noun *efforts*.

The tells us that the speaker has some particular efforts in mind, and is therefore an adjunct of the noun *efforts*.

The group of words *made by the boys* tells what particular efforts are meant, and is therefore an adjunct of the noun *efforts*.

The group of words *to dislodge the boat from the entangling limbs* answers the question Useless for what? and is therefore added to the word (adjective) *useless*.

1. Efforts were useless.
2. Lightning flashed.
3. Sound was heard.
4. Boy is brother.
5. Officer approached.
6. Bushes rustled.
7. Trip was interesting.
8. House stood.
9. It was difficult.
10. It is true.

18.[1] An adjunct that is added to a noun or a pronoun is called an adjective adjunct. One that is added to any other part of speech is called an adverb adjunct. Classify as adjective or adverb the adjuncts you added to the essential elements in the sentences of Exercise 17.

Phrase and Clause

19.[1] Every adjunct is either a single word or a group of words. If the group consists of subject and predicate, it is a clause; if not, it is a phrase. (See definitions, Appendix E, II.) Both phrases and clauses may contain smaller phrases and clauses.

[1] If more sentences are needed for drill, find them in textbooks.

Find first the essential elements of the sentences below, and then all the adjuncts of these elements. Classify each adjunct as adjective or adverb, and the group adjuncts as phrase or clause. What clauses do you find in some of the phrase adjuncts? These of course are not separate adjuncts of essential elements.

1. The soft grayness of the sky promised a light fall of snow. 2. Under the pines the ground was dark with pine needles. 3. The branches, thick and green, had caught the white load of snow. 4. Johnny was a queer little bear cub that lived with his mother in the Yellowstone Park. 5. He saw something that made him sit up. 6. There in front of him was an enormous Grizzly Bear. 7. With stately tread the Grizzly came on. 8. Johnny climbed to the topmost branch of a tree. 9. His mother stalked out to meet the Grizzly, who took no notice of her. 10. When Grumpy got within twelve feet of him, she uttered a succession of short, coughy roars. 11. She gave him a tremendous blow on the ear. 12. He replied with a left-hander that knocked her over like a sack of hay. 13. Once a gleam of crimson betrayed a red bird in the thicket. 14. Through all the years of his early manhood he stuck to his efforts to express himself by writing. 15. I scrambled through the hedge, avoiding the hornet-haunted side, and struck into the silence of the copse. 16. Here mystery lurked and peeped; here brambles caught and held with a purpose all their own, and saplings whipped the face with human spite. 17. Although Jim stepped with the utmost caution, the squirrel saw him and whisked out of sight before he had time even to bring his gun to his shoulder. 18. One well-kept lawn in a neighborhood is usually followed by others, until whole squares and whole streets present an unbroken view of beauty. 19. The postal-savings system is a benefit to the individual because it keeps his savings safe and pays him interest on them. 20. If each family would take proper precaution to secure cleanliness and plenty of fresh air, the problem of disease in the community would be largely solved.

Kinds of Sentences: Simple, Complex, Compound

20. Every single sentence is either simple or complex. What is a simple sentence? a complex sentence? (See definitions, Appendix E, II.)

Classify the sentences below as simple, complex, or compound. If the sentence is compound separate it into the single sentences of which it is composed and classify each single sentence as simple or complex.

Find the essential elements of each sentence and the adjuncts of these essential elements. Classify each adjunct as adjective or adverb and as word, phrase, or clause. What clauses do you find within phrases and clauses? What essential elements and adjuncts are compound?

1. Were you sitting by the window and watching for us? 2. The boys and the girls both have excellent gardens. 3. At last the day drew to a close, and as the sun went down and dusk came on, the horses came trooping from the surrounding plains. 4. Looking farther, I was surprised to find that the chips were covered with ants. 5. Into the street and down the hill rolled the baby's gocart. 6. That night Miss Arletta slept intermittently, but she dreamed of rose gardens and dusky maidens on seabeaches, and she awoke to action. 7. Miss Arletta was seeing the minister out through the kitchen because he had tied his horse at the barn and it was easy to go that way. 8. Last night while we were down town we bought a new stove and a cover for the dining-room table. 9. The rich and glowing colors of the flowers almost took my breath away. 10. The father hardly knew this son who had come back to him so marvelously changed, after months of sharing the life on board a small fishing smack. 11. This well-set-up fisher youth did not wriggle, looked at him with eyes steady, clear, and unflinching, and spoke in a tone distinctly, even startlingly, respectful. 12. When he had gone, but before he was out of sight, we found the suitcase that he had left. 13. That friend of mine whom I told you about and whom your cousin pointed out to you is anxious to meet you. 14. At length, in the beginning of May, with the help of some of my acquaintances I set up the frame of my house. 15. I cast a look behind; the boat was nearing the brig, and Alan flew his handkerchief for a farewell, which I replied to by waving my hand. 16. From P Ranch to Winnemucca is a seventeen-day drive through a desert of rim rock and greasewood sage. 17. On the third day of the long cattle drive the hot weather and a shortage of water began to tell on the temper of the herd.

18. The fierce desert thirst was upon the herd long before it reached the creek where it was to bed for the night. 19. Wade, with the others, encircled the uneasy cattle, closing them in, quieting them, and doing everything possible to make them bed. 20. But they were thirsty, and, instead of bedding, the herd began to make a low, rumbling, ominous sound, and soon a compact wall of cattle was circling round and round on the edge of the rim rock.

Adjectives and Adverbs

21. An adjective word adjunct that is not a noun, pronoun, or verbal is an adjective. An adverb word adjunct that is not a noun or pronoun is an adverb. Each italicized word in the sentences below is either an adjective or an adverb. Decide which, and prove your point.

1. *The big, serious, old brown* bear, Baloo, was *greatly* pleased to teach Mowgli *the* language of *the* jungle. 2. *The* Black Panther listened *regularly* to *the* lessons and would pat Mowgli *approvingly* when he learned *fast*. 3. Mowgli did *well* in *this outdoor* school and learned *many useful* things. 4. He learned to speak *politely* to *the wild* bees. 5. *Sometimes* he ran *away* and would *not* learn *the hardest* lessons. 6. "*How* can his *little* head carry *all* thy *long* talk?" *the* Black Panther asked Baloo *anxiously*. 7. There was *a perfectly indescribable* hiss. 8. Mowgli *delightedly* kicked *up* his heels and clapped his hands *together*. 9. *Two* of *the* monkeys caught Mowgli *tightly* under *the* arms and swung *off* with him *twenty* feet at *a* bound. 10. They found *the* Rock Python stretched *out* on *a warm* ledge *lazily* admiring his *beautiful new* skin.

22. As the predicate element is a kind of adjective adjunct of the subject element, adjectives are often used in this construction. In the following sentences find all the adjectives that are used as predicate element. Then point out the other adjectives and the adverbs, proving your point in each case.

1. A mischievous, inquisitive little face peeped suddenly in at the door. 2. We rode too fast to see the country satisfactorily. 3. Never do badly what you can do well. 4. Emma never looked better than she

looks now. 5. She always looks well, but is n't Martha looking bad? 6. Certainly there is but one man so strikingly handsome now alive. (*Certainly* shows certainty in regard to the predication. It therefore goes with the word that does the predicating, the verb *is*.) 7. The clouds were growing blacker every minute. 8. Perhaps tomorrow will be fair. (*Perhaps* shows lack of certainty in regard to the predication. What word is it added to?) 9. Be kindly affectioned one to another. 10. William reads well, much better than Carrie. 11. Is he feeling well today? He was looking quite pale yesterday. 12. The teacher looked kindly at the new pupil, who had turned red with sudden embarrassment. 13. There came up suddenly the very thing she most feared — the deadliest enemy of Ducks — a great tall man. 14. The road is a little-traveled one, and furrows of feathery grasses grow between the long, hot, sandy stretches of the wheel ruts. 15. A keen wind blew the dead leaves hither and thither in a wild dance that had no merriment in it.

Prepositions and Prepositional Phrases

23. A preposition is a word that shows the relation between two things. (See the definition, Appendix E, II.) A boat, for example, may be related to water in several ways; it may be *on* the water, *under* the water, *near* the water. The words *on*, *under*, and *near* are prepositions. Some other prepositions are *by*, *among*, *through*, *at*, *in*, *into*, *upon*, *between*, etc. Some substantive is always used with a preposition and is sometimes called *the object of the preposition*. This substantive frequently has adjuncts added to it. The preposition, the substantive used with it, and the adjuncts of this substantive, if there are any, make a prepositional phrase.

Find the prepositional phrases in the sentences below. Point out the preposition in each, the substantive (noun, pronoun, or verbal) used with it, and any adjuncts that the substantive may have.

1. At the top of the hill stood a cross. 2. We followed them under the bridge and down beside the waterfall. 3. From the men who made the nation we receive a rich inheritance. 4. The men of the north came down on the village at night. 5. Under the willow a boat was moored to the bank. 6. By ducking into a dark alley Jack managed to elude

the crowd. 7. In the town where he was born there were no schools. 8. By the sound of your voice and the touch of your hand I know that you are afraid. 9. Over the hill to the poorhouse they went. 10. On the road to the poorhouse stands the cemetery hill. 11. Are you interested in learning about trees?

12. Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations.

Noun Clauses

24. Clauses are used not only like adjectives and adverbs in sentences but they are also used like nouns; that is, they may be the subject element, the predicate element, the object, even a substantive used with a preposition or as an adverb adjunct. Such clauses are usually introduced by *that*, and sometimes by *if*, *whether*, and other words. Often the introductory word is omitted.

Find the noun clauses in the following sentences and tell how each is used.

1. They believed that he was innocent. 2. That he repented made no difference in the verdict of the jury. 3. The story is that they escaped by night in disguise. 4. I have not decided whether I shall go or stay. 5. We are glad that you have come. 6. He wants to know if the train is on time. 7. They were helpless except that they could scream for help. 8. They said that they were not frightened. 9. Do you know whether or not he got the wire? 10. Ask him what book he bought. 11. I am sure that she told the truth. 12. I have forgotten how to make that kind of fire. 13. He had triumphed in that he had won their approval. 14. That he is skillful is proved by the success of the difficult operation.

Appositives

25. A substantive — noun, pronoun, verbal, or noun clause — added to another substantive and representing the same person or thing as that substantive is called an *appositive*. Such a substantive with any adjuncts that it may have makes an *appositive phrase*.

In the sentence "Baloo, the brown bear, was Mowgli's teacher" the noun *bear* is an adjunct of the noun *Baloo* because it tells what Baloo is. It also represents the same animal that *Baloo* does, and is therefore an appositive. The words *the brown bear* are an appositive phrase. In the sentence "It is certain *that he will not be there*" the noun clause *that he will not be there* explains the meaning of *it* and refers to the same thing as *it* does. This clause is therefore in apposition with the pronoun *it*. This fact can be proved by substituting the clause for the pronoun; for example, "*That he will not be there* is certain."

How are appositive adjuncts punctuated? (See Appendix C, II.) If the appositive is essential to the understanding of the sentence, it is not separated by commas.

Find the appositive adjuncts in the sentences below, and account for the punctuation.

1. There will be a community rally on Friday, the last day of school. **2.** Shere Khan, Mowgli's enemy, was trampled to death by buffaloes. **3.** Akela, the lone wolf, was one of Mowgli's best friends. **4.** The fact that his hair was uncombed did not in the least disturb him. **5.** Experience, the most expensive teacher, is the only one to whom some people will give heed. **6.** It is only just that she should bear the blame. **7.** Bill, the champion fisher in the village, always lost his biggest fish. **8.** It is not true that he was allowed to escape. **9.** The report that he has escaped has not been confirmed. **10.** We boys are planning a fishing trip. (The noun *boys* tells who the "we" are, and as it represents the same persons as the pronoun *we*, it is in apposition with that pronoun.) **11.** The door banged, and Harvey Cheyne, a slim, pasty-faced youth, lounged into the smoking-room. **12.** May we girls have the study hall this afternoon to decorate for tomorrow? **13.** His costume, a cherry-colored blazer, knickerbockers, red stockings, bicycle shoes, and green-flannel cap perched on the back of his head, made the others stare in amusement. **14.** She 's the *Carrie Pitman*, a schooner from West Chatham. **15.** The *We 're Here*, a snug little fishing boat, was the property of Disco Troop. **16.** The spirit that it showed is bad.

Adverbial Substantives

26. You know that substantives — nouns, pronouns, verbals, and noun clauses — may be used as adverb adjuncts. When so used, they are often called *adverbial substantives*. (See the definition, Appendix E, II.) Prove that the italicized words and clauses in the sentences below are adverbial substantives.

1. They have walked two *miles*. 2. The baby weighs ten *pounds*. 3. They are going *West* to live. 4. He went *home* an *hour* ago. 5. The silk is worth two *dollars* a *yard*. 6. That boy is worth *knowing*. 7. We were certain *that you would miss the car*. 8. He has done the same thing many *times*. 9. It rains every *day*. 10. Are you sure *that you understand*?

Indirect Object

27. A noun or pronoun added to a transitive verb or verb phrase to represent the person or thing indirectly affected by the transitive act is often called an *indirect object*. (The indirect object, you see, is a special kind of adverbial substantive.) In the sentences "The teacher gave *Mary* the prize for being the best in history" and "The prize was given *Mary* for being the best in history" the word *Mary* is the indirect object, for it represents the person who was indirectly affected by the giving. But when we say "The teacher gave the prize *to Mary*" and "The prize was given *to Mary*" we do not call the phrase *to Mary* an indirect object.

Find the indirect objects in the following sentences. Which sentences also contain direct objects?

1. Mildred made her mother a birthday cake. 2. They have given us two days in which to get ready. 3. Two days have been given us in which to get ready. 4. Have you sent William the present we made him? 5. Yes, it was sent to him yesterday. 6. It was sent him yesterday. 7. Uncle Wilfred brought each of us a bit of Indian work. 8. I must run home and write Molly the interesting news. 9. Will you lend me your copy of "Captains Courageous"? 10. Show me the table you made at school.

Independent Expressions

28. Every word that has a grammatical use in the sentence must be an essential element or a part of an essential element, an adjunct or a part of an adjunct, or a coördinating conjunction joining coördinate parts of sentences. But in sentences there are often words and phrases that are not essential elements nor adjuncts nor coördinating conjunctions. They have meaning in the sentence, but they have no grammatical relation with the rest of the sentence. Such expressions are called *independent.*

There are three important kinds of independent elements. Words and phrases of address are one kind. (How should they be punctuated?) Semi-exclamatory expressions, such as *well*, *oh*, *now*, etc., are also grammatically independent. (How should they be punctuated? Prefer a comma to an exclamation mark unless you wish to express genuinely strong feeling.)

The third important type of independent element is more difficult. It is a bit like a sentence without, however, predicating; for example, "the day being hot," "the dog following at his heels." The grammar name for such expressions is *absolute phrase. Absolute* here means about the same as *independent.*

Find the independent expressions in the sentences below, and account for the punctuation. How should *all* independent elements be punctuated?

1. Where are you going, my pretty maid? **2.** "Well, if you fail us," said Fred, "I don't know what we'll do." **3.** Hurrah! the ball is ours. **4.** The time being short, we decided to do the important things first. **5.** "Of course, that's just like him," echoed the other partners. **6.** "No, no, Cora. Please don't take Jimmie in until the stars come." **7.** His little green cap plastered over one ear, Micky sauntered jauntily down the street. **8.** "Oh, dear," sighed mother, "why can't you clean your shoes, Joe, before you come in?"

IV. SOME USEFUL METHODS OF DIAGRAMING

Plan A

I. The simplest method of showing the different parts of a sentence is what may be called *number and line* analysis. This simple representation of sentence structure may be economically used when there is no time or need for complete analysis. The essential elements are indicated by numbers placed above, according to the following scheme:

1 = subject element
2 = linking element
3 = predicate element
4 = direct object
5 = adjunct accusative (if that element is taught)

For example:

The wind is blowing hard.

The wind blew harder and harder.

The wind has been blowing all day.

Has the wind been blowing all day?

The wind piled the leaves high.

The wind and the rain made hard walking.

II. By using different kinds of lines and placing them above or below, *phrase* and *clause* adjuncts of essential elements can be shown.[1] It is best not to complicate the diagram by marking *word* adjuncts. The plan is as follows:

The kind of line indicates the kind of adjunct.

——— = adverb adjunct
~~~~ = adjective adjunct

The position of the line indicates the form of the adjunct.

below = phrase
above = clause

[1] Pupils using Book I are not expected to analyze sentences except for essential elements. This plan is shown in Book II, Problem XII.
~~~~

Phrases are numbered at each end; clauses are lettered. For example:

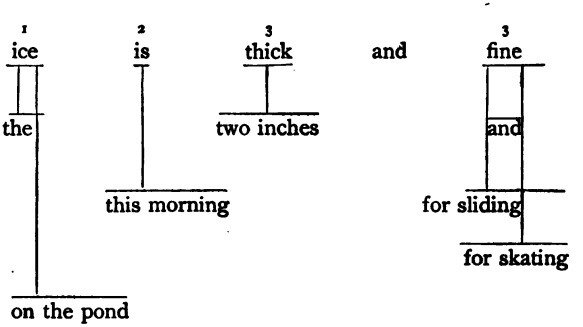
a——————————a 1
As we rode down upon the plain the side of the village nearest us
1~~~~~~~~~~1 2~~~~~~~~~~2
2 3
was darkened with a crowd of naked figures.
3——————————3

Clause *a* is an adjunct of the verb *was*.

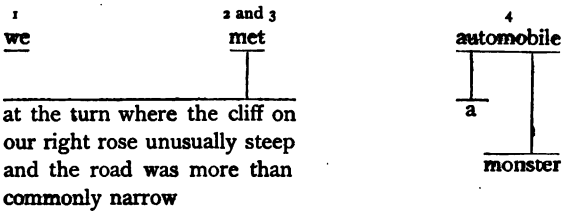
Phrase 1 is added to the noun *side*, phrase 2 to the noun *side*, and phrase 3 to the verbal *darkened*.

Plan B

A very simple way of visualizing the essential elements and their adjuncts, without indicating either the kind or the form of the adjunct, is illustrated here. (See Book II, Problem XII.) The plan is to write the essential elements in a straight line, underscoring each and putting the proper number over it, as in Plan A. Coördinating conjunctions joining these essential elements appear on the same line but without the underlining and the figure. Each adjunct is hung under the word to which it is added. Coördinating conjunctions joining adjuncts may be put between the adjuncts joined. For example:



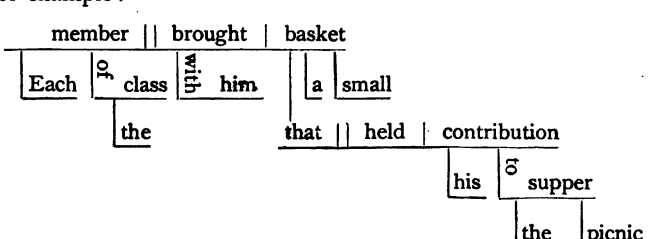
Long adjuncts should be shown neatly on the diagram, as below:



A good eye for appearance and some ingenuity will enable one to adapt this form of diagram to any kind of sentence.

Plan C

When it is desirable to show definitely what each separate word in the sentence does, Plan C or Plan D may be used. According to the first, essential elements are written on a horizontal line, being separated from each other by vertical lines. A double line is used between subject and predicate. The adjuncts are attached to the essential elements. The base words of phrases are put on horizontal lines and their adjuncts attached to them, a preposition being written on the vertical line that joins the phrase to the word that it modifies. The essential elements of clauses are written on horizontal lines and separated as are the essential elements of the sentence. The line that joins the clause to the word that it modifies is connected with the conjunctive word in the clause. For example:



Plan D

Plan D has the advantage of showing not only the analysis of the sentence but also what part of speech each word is. The words of the sentence are written in a column. Phrases and clauses are indicated by brackets and numbered. The use and classification of each may then be stated, if desired. For example:

	Words	Part of Speech	Part of the Sentence
	The	adjective (def. article)	adjective adjunct of noun *squaw*
	squaw	noun, common	subject of sentence
	spread	verb, transitive	linking and predicate elements
a	for	preposition	shows relation of *us* to *spread*
a	us	pronoun	used with a preposition
	a	adjective (indef. article)	adjective adjunct of noun *blanket*
	gayly	adverb	adverb adjunct of adjective *colored*
	colored	adjective	adjective adjunct of noun *blanket*
	blanket	noun, common	direct object in sentence
b	that	pronoun	direct object in clause
b	she	pronoun	subject of clause
b	had	verb, linking	linking element in clause
b	made	verbal	predicate element in clause
b	herself	pronoun (compound)	adjective adjunct of pronoun *she* (appositive)

a, prepositional phrase, adverb adjunct of verb *spread*.
b, clause, adjective adjunct of noun *blanket*.

This form may be shortened by using figures and abbreviations. For example:

	1. The	adj., ad. of 2
	2. squaw	noun, subj. of 3
	3. spread	verb, pred. of 2
	4. a	adj., ad. of 5
	5. blanket	noun, obj. of 3
a	6. for	prep., joining 7 to 3
a	7. us	pro., prin. word in phrase

a, adv. phr. ad. of 3.

V. SPECIAL EXERCISES IN VERBS, PRONOUNS, ADJECTIVES, AND ADVERBS

A. Principal Parts of Some Troublesome Verbs

1. see, sees, seeing, saw, seen
2. do, does, doing, did, done
3. go, goes, going, went, gone
4. come, comes, coming, came, come
5. take, takes, taking, took, taken
6. tear, tears, tearing, tore, torn
7. freeze, freezes, freezing, froze, frozen
8. break, breaks, breaking, broke, broken
9. ring, rings, ringing, rang, rung
10. run, runs, running, ran, run
11. begin, begins, beginning, began, begun
12. drink, drinks, drinking, drank, drunk
13. lie, lies, lying, lay, lain
14. sit, sits, sitting, sat, sat
15. rise, rises, rising, rose, risen
16. write, writes, writing, wrote, written
17. attack, attacks, attacking, attacked, attacked
18. drown, drowns, drowning, drowned, drowned
19. drag, drags, dragging, dragged, dragged
20. throw, throws, throwing, threw, thrown

B. Conjugation of the Verbs *Be*, *Lie*, *Lay*

THE VERB *BE*

PRESENT TENSE

Singular	*Plural*
I am	We are
You are	You are
He (she, it) is	They are

PRESENT PERFECT TENSE

I have been	We have been
You have been	You have been
He (she, it) has been	They have been

PAST TENSE

I was	We were
You were	You were
He (she, it) was	They were

PAST PERFECT TENSE

I had been	We had been
You had been	You had been
He (she, it) had been	They had been

FUTURE TENSE

I shall be	We shall be
You will be	You will be
He (she, it) will be	They will be

FUTURE PERFECT TENSE

I shall have been	We shall have been
You will have been	You will have been
He (she, it) will have been	They will have been

THE VERB *LIE*

PRESENT TENSE

Singular	*Plural*
I lie there	We lie there
You lie there	You lie there
He lies there	They lie there

PRESENT PERFECT TENSE

I have lain there	We have lain there
You have lain there	You have lain there
He has lain there	They have lain there

PAST TENSE

I lay there	We lay there
You lay there	You lay there
He lay there	They lay there

PAST PERFECT TENSE

I had lain there	We had lain there
You had lain there	You had lain there
He had lain there	They had lain there

FUTURE TENSE

I shall lie there	We shall lie there
You will lie there	You will lie there
He will lie there	They will lie there

FUTURE PERFECT TENSE

I shall have lain there	We shall have lain there
You will have lain there	You will have lain there
He will have lain there	They will have lain there

THE VERB *LAY*

ACTIVE VOICE

PRESENT TENSE

Singular	*Plural*
I lay it down	We lay it down
You lay it down	You lay it down
He lays it down	They lay it down

PRESENT PERFECT TENSE

I have laid it down	We have laid it down
You have laid it down	You have laid it down
He has laid it down	They have laid it down

PAST TENSE

I laid it down	We laid it down
You laid it down	You laid it down
He laid it down	They laid it down

PAST PERFECT TENSE

I had laid it down	We had laid it down
You had laid it down	You had laid it down
He had laid it down	They had laid it down

FUTURE TENSE

I shall lay it down	We shall lay it down
You will lay it down	You will lay it down
He will lay it down	They will lay it down

FUTURE PERFECT TENSE

I shall have laid it down	We shall have laid it down
You will have laid it down	You will have laid it down
They will have laid it down	They will have laid it down

PASSIVE VOICE (SYNOPSIS THIRD PERSON)

PRESENT TENSE

It is laid down	They are laid down

PAST TENSE

It was laid down	They were laid down

FUTURE TENSE

It will be laid down	They will be laid down

PRESENT PERFECT TENSE

It has been laid down	They have been laid down

PAST PERFECT TENSE

It had been laid down	They had been laid down

FUTURE PERFECT TENSE

It will have been laid down	They will have been laid down

C. DECLENSION OF THE TROUBLESOME PRONOUNS

PERSONAL PRONOUNS

	FIRST PERSON		SECOND PERSON	
	Singular	*Plural*	*Singular*	*Plural*
Nom.	I	we	you (thou)	you (ye)
Poss. Gen.	my, mine	our, ours	your, yours (thy, thine)	your, yours
Obj. { *Dat.* / *Acc.* }	me	us	you (thee)	you

THIRD PERSON

	Singular			*Plural*
	MASC.	FEM.	NEUT.	ALL GENDERS
Nom.	he	she	it	they
Poss. Gen.	his	her, hers	its	their, theirs
Obj. { *Dat.* / *Acc.* }	him	her	it	them

CONJUNCTIVE OR INTERROGATIVE

Singular and Plural

	MASC. and FEM.	NEUT.
Nom.	who	what
Poss. Gen.	whose	——
Obj. { *Dat.* / *Acc.* }	whom	what

D. COMPARISON OF TROUBLESOME ADJECTIVES AND ADVERBS

POSITIVE	COMPARATIVE	SUPERLATIVE
good, well	better	best
bad, ill	worse	worst
far	farther, further	farthest, further
near	nearer	nearest, next
little (of size or amount)	less	least
few (of number)	fewer	fewest
much (of amount) / many (of number)	more	most
beautiful	more beautiful	most beautiful
pretty	prettier [1]	prettiest [1]
thin	thinner [1]	thinnest [1]

[1] Note spelling.

E. Exercises for Drill

VERBS

1. Make sentences using in each as many forms of one verb from those listed under *A* as you can sensibly bring in; for example, "If you will *lie* where I have *lain* you will see a baby squirrel *lying* along that branch if he *lies* still long enough for you to *lie* where I *lay*."

2. Use the past participle of every verb listed under *A* in a sentence with each of the following: *has*, *have*, *had*; also with *is*, *are*, *was*, *were*, when you can sensibly do so.

3. Let the teacher or one pupil give the past form of any verb on the list or of any other verb in which mistakes in form are made, and let another answer with the past participle and *has*, *have*, or *had*; as, "I *took*," "I have *taken*." Make this go fast.

4. Get together all the sentences from this list in which the same action is asserted, and then group them according to the time expressed by the copulas (tense).

1. Mary always lies down after lunch. 2. John will sit in his father's place tonight. 3. He has lain all the morning without moving. 4. She will be sitting there when you go in. 5. She has sat there long enough. 6. He has been lying on the couch. 7. Who has been sitting in my chair? 8. Grandmother always sits in a straight chair. 9. The cat is sitting on its tail. 10. John is lying on his back under the automobile. 11. He lay back in his chair and yawned. 12. She has been sitting there all the evening. 13. She will lie in the hammock whenever she gets a chance. 14. I have sat at my desk almost all day. 15. Some boys sit on their backs. 16. He has been lying in a stupor for hours. 17. Ruth was sitting in her room when I saw her. 18. He had lain in the water for two hours before he was discovered. 19. The baby sat in its mother's lap. 20. Rover will be lying at John's door when you go up in the morning.

5. Supply *do* or *does*, *does n't* or *don't*.

1. He —— think so. 2. They —— like the work, and —— talk about it. 3. I like olives, but Jane ——. 4. —— you think he ——

well? 5. —— he play well? 6. They say he —— practice much. 7. He —— like the new arithmetic as well as the old one. 8. Is there anyone who —— hear this word? 9. He who —— try cannot master this. 10. The janitor —— clean my desk.

6. Supply *is* or *are*, *was* or *were*; first present, then past, if possible.

1. Neither Tommy nor Bill —— ever absent. 2. —— he finding the lessons easy? 3. —— the molasses gone? 4. You —— taken three blocks past your corner. 5. —— you ever ill in your life? 6. —— he able to come home? 7. —— you glad school is nearly over? 8. Why —— you doing that? 9. Either John or Harry —— in the room last. 10. John and Harry —— here together. 11. ——n't we lucky to get in before the rain! 12. You —— at home last night when I called. 13. We ——n't on the train that stopped at your town. 14. The greater part of the inhabitants —— destroyed. 15. The hose —— left out and will freeze if you forget about it. 16. A piece of the dress that she wore at her wedding with all the faded orange blossoms —— brought to light in the old trunk. 17. The selections that he recited —— delightfully unusual. 18. If I —— you I should see if he ——n't at home now. 19. ——n't they going to the circus when you met them? 20. You ——n't so lazy and inefficient as you pretended to be.

7. Let one pupil give a sentence containing some form of one verb in the following list, and call on another to give quickly a sentence containing the same form of the other verb in each pair; as, *A.* I *sat* on the floor. *B.* I *set* the table. *A.* He has *lain* under the tree an hour. *B.* He has *laid* the new walk.

sit — set lie — lay rise — raise

8. Write out and give orally the complete conjugation of the following verbs: *ask*, *attack*, *drown*, *burst*, *sit*, *set*, *rise*, *raise*. Be especially careful of pronunciation and articulation in these oral exercises.

9. Fill the blanks in the following sentences correctly according to the three rules given here.

Shall and *Will*

a. Use *shall* in the first person, *will* in the second and third, in forming future-tense phrases.

b. Use *will* in the first person, *shall* in the second and third, to denote determination or obligation or promise, followed by an infinitive as object.

c. In questions use the form expected in the answer. (Exceptions. Never say "Will I?" or "Will we?")

1. I —— be glad when spring comes. **2.** We —— see the parade. **3.** —— we start at once? **4.** —— you come with us? **5.** I —— come. **6.** I —— be glad to come. **7.** You —— do as I tell you. **8.** He —— study, for he has promised. **9.** He —— study, or he —— not go away to college. **10.** Do you think we —— have rain tonight? **11.** —— he come at six o'clock? **12.** —— I meet you at the station? **13.** We —— have to hurry. **14.** We —— not find him at home. **15.** Where —— you go to school? **16.** Who —— tell us the way? **17.** —— they decide hastily? **18.** Mr. Jones —— get you the new sled I promised you. **19.** I —— bring the wood and water. **20.** —— you bring the coal too? **21.** —— he and I drive to town? **22.** We —— never forget this. **23.** I —— try to do better. **24.** I —— be at home soon.

10. Exchange *shall* and *will* in the following sentences and show how the meaning is changed:

1. I shall drown; nobody will help me. **2.** You will have a dozen valentines. **3.** You will fall if you are so heedless. **4.** We shall be glad to see you. **5.** We shall forget it all before morning. **6.** He will stay after school. **7.** There will be a crowd at the trolley station. **8.** We will come when you are ready for us. **9.** Knock and it shall be opened unto you. **10.** He shall be suitably rewarded.

Pronouns

11. Make six sentences, illustrating, in each, one of the following pairs of forms: *I, me*; *we, us*; *he, him*; *she, her*; *they, them*; *who, whom.*

12. Fill the blanks with the forms given above, telling the reason for your choice. Analyze the sentences if necessary, to determine the construction of each pronoun.

1. I wonder whether it was —— that you saw. 2. Please bring some candy for —— girls. 3. I do not know —— you mean. 4. You may come with Clara and ——. 5. They expect —— and —— to remember too many errands. 6. It was ——. (Fill the blank with five different pronouns from the list.) 7. —— girls are going to have a table at the bazaar. 8. —— and —— took the trip together. 9. Won't you and —— come and watch —— boys send up our balloon? 10. The way for Charles and —— to have a good time is to go down to the river.

When Bill and —— went out to the park with Uncle Joe, —— took —— first to the zoo. There were two little boys about as large as —— looking at the monkeys. Uncle Joe said —— looked just like ——, except that —— had on ragged old clothes and caps. All of a sudden two big monkeys grabbed a cap from one of —— and tore it to pieces. —— boys laughed out loud; but just then another monkey grabbed my new cap and some hair too. —— threw the cap right at the little boy from —— the cap had been snatched. Bill started to get it back; but Uncle Joe laughed louder than —— had done, and said the monkey had taught Bill and —— a lesson. —— had to go home bareheaded.

13. Make the pronouns in these sentences agree with their antecedents in gender and in number.

a. 1. The children reported that each of them had lost —— arithmetic assignment. 2. Every book was in —— place and all were spotless in —— new bindings. 3. Neither the conductor nor the motorman admitted that —— was to blame. 4. Both you and I must change —— manner of doing it. 5. Did John or Harry make —— grade? 6. Clarence and Ruth were both missing, and neither of them had taken —— hat. 7. Men and women, let each of you look into —— own heart and decide. 8. We knew that each of us must do that for ——. 9. Everyone knew that —— would be called upon to recite. 10. Their uncle brought each of the boys the present that —— had asked for.

b. 1. Each one was in —— place. 2. Let all find —— rulers. 3. Everyone take out —— ruler. 4. A flock of birds passed overhead

on —— way south. 5. The army was so near that we could see —— campfires. 6. Each of the soldiers had —— rations. 7. Neither of the boys found —— mittens. 8. The swarm had left —— hive. 9. The swarm settled on my head and I could feel —— wings whirring.

c. 1. Not one of the people present lost —— presence of mind. 2. The sun at last showed —— face. 3. Everyone loves —— own life. 4. The animal had lost —— way. 5. Everybody made —— excuses as best —— might.

ADJECTIVES AND ADVERBS

14. Choose the right word to fill the blank below and give your reason in each case.

1. I like it (very, real) well. 2. We never used (that, those) kind of pens. 3. Did you ever see such (a, an) apple? 4. He was (a, an) European. 5. Who is the (best, better) student, Mary or Martha? 6. The way (those, them) children grow is amazing. 7. (Them, those) crackers have come. 8. He is feeling (real, very, extremely) ill. 9. He looks most (unhappy, unhappily). 10. Drive (slow, slowly). 11. Hold the stake (firm, firmly). 12. She appears (intelligent, intelligently). 13. The girl is doing (fine, finely, well, exceptionally well). 14. I am (sure, surely) going. 15. I think you are (real, really, very) unkind to say so. 16. Are you (real, really) (sure, surely) you heard it? 17. Does n't that little girl look (sweet, sweetly)? 18. He feels (bad, badly) about his mistake. 19. He feels (some, somewhat) better to-day. 20. (Sure, surely) I 'll go. 21. That tulip smells (sweet, sweetly). 22. She did it as (good, well) as anybody could. 23. Home looks (good, well) to me. 24. She recited so (good, well) that we liked to hear her. 25. The doctor says she 's getting on (real, really, very) (good, well).

APPENDIX F

OUTLINES AND PARAGRAPHS

I. USING OUTLINES

A. For very short stories and one-paragraph compositions you cannot, perhaps, do better in making an outline for speaking or writing than to use a simple *sentence plan*,[1] which is illustrated below in two slightly different forms.

1. *The sentence plan (first form):*

I am going to tell about the rushing of the crowd for street cars on a busy corner, and the stream of automobiles, drays, cabs, and the like, and how a fire engine scattered the crowd.

The composition:

A Lively Street Scene

The street was crowded. People were hurrying this way and that. Street cars, rushing back and forth, seemed at times about to collide with each other. Men, women, and children were running to get on already crowded cars. Every few moments automobiles would rush by as fast as the speed limit would allow. Cabs, drays, wagons rolled along in a continuous stream. A fire engine, drawn by two white horses, clattered down the street, frightening a drayman's team and making women scream as they snatched up their children and fled to a place of safety.

2. *The sentence plan (second form):*[2]

The story tells *first* how my chum and I decided to scare some boys who were going to rob a grape arbor;
next how we dressed up to scare them; and
last what fun we had scaring them.

[1] Leonard suggests this form of outline in his "English Composition as a Social Problem," p. 74.

[2] See Book I, p. 24.

At last a nest of Black Ants is discovered. The Red Ants hasten down to the dormitories, enter the burrows where the ant grubs lie, and soon come out with their booty. Then we have, at the gates of the underground city, a bewildering scrimmage between the defending Blacks and the attacking Reds. The struggle is too unequal to remain in doubt. Victory falls to the Reds, who race back home, each with her prize, a swaddled baby, dangling from her jaws. — J. HENRI FABRE, "Insect Adventures." Translated by LOUISE SEYMOUR HASBROUCK

C. There is still a third way of outlining, which is especially useful when you want to gather together the facts on some rather large topic or to review some subject that you have studied. You may call this the *column outline.* In making such an outline you do not have to indicate coördination and subordination of the different facts as exactly as in a topical outline. The illustration below shows how one class reviewed and organized by means of a *column outline* what they had learned about the sentence.

As the class stated all the facts that they knew about the sentence in the order that they happened to recall them, the teacher put the following list on the board, numbering the different items.

Definition of a sentence (1).
Declarative and interrogative sentences (2).
Imperative sentences (3).
Beginning every sentence with a capital letter (4).
Not stringing sentences together with *and's*, *but's*, and *then's* (5).
Putting an interrogation mark at the end of an interrogative sentence (6).
Putting a period at the end of a declarative and an imperative sentence (7).
Exclamatory sentences (8).
Putting an exclamation point at the end of exclamatory sentences (9).
Affirmative and negative sentences (10).
No additional negative word in a negative sentence (11).
Not writing parts of sentences as whole sentences (12).
Not running two or more separate sentences together with no mark or only a comma between (13).
The complete subject and complete predicate (14).
The subject element (15).
The predicate element (16).
The linking element (17).

The pupils then decided that this rather higgledy-piggledy collection of material would have more meaning if like facts were grouped together. Soon they had found that the first point stood by itself, but that numbers 2, 3, 8, 10, formed a group, all being about *kinds of sentences*; and numbers 14, 15, 16, 17 formed another, all being about *parts of sentences*; and numbers 4, 5, 6, 9, 11, 12, 13 formed a third, each showing some *application of grammar to composition.* Next they put these facts into four columns, having decided on the order in which the columns should come, and labeled each, as shown here.

THE SENTENCE

WHAT A SENTENCE IS	KINDS OF SENTENCES	PARTS OF SENTENCES		APPLICATION OF THESE FACTS TO COMPOSITION
		Subject	Predicate	
Definition	Declarative (imperative), interrogative Exclamatory Affirmative and negative	Complete subject Subject element	Complete predicate Predicate element Linking element	Not writing parts of sentences as whole sentences Not writing run-on sentences Not stringing sentences together with *and's*, *but's*, and *then's* Beginning every sentence with a capital letter Putting a period at the end of a declarative (imperative) sentence; an interrogation mark at end of an interrogative sentence; an exclamation point at end of an exclamatory sentence Not putting an additional negative word in a negative sentence

II. UNDERSTANDING HOW TO PARAGRAPH

A paragraph is a series of sentences all on the same topic or subject. A single page of writing all on one subject — no matter what — may be written as *one paragraph*.[1] If, for example, Fabre had written no more than five or six sentences on the Red Ants, he would without doubt have put all he had to say into a single paragraph, such as the one below.

The Red Ants

The Red Ants are unable to do anything for themselves. They therefore steal the young of other ants and make slaves of them. In June and July they will come out in long columns and search until they find a Black-Ant hill. They will then rush inside and seize the grubs. As the Black Ants are no match for the Red Ants, the latter always manage to get away with their victims.

You will notice, of course, that while the three-paragraph account of the red ants is alive with vivid details, the single-paragraph one is not very interesting. The paragraphing has nothing to do with this lack of interest. The subject is simply too big, as you see, for a short theme, and breaking it up into three paragraphs would not have mended the matter. This short version of the story is not as interesting as it should be, but *it is properly paragraphed.*

When you write a short theme, then, you will keep it in one paragraph. When, however, your composition grows much beyond a written page in length, it is well for the reader's sake to break it into smaller parts, or paragraphs. Your plan will tell you where the breaks may come. Show the connection between the paragraphs in Fabre's account of the red ants and the plan. If Fabre had preferred to make only two paragraphs of the story, where do you think he would have begun the second paragraph?

[1] This statement does not, of course, apply to conversation, which is paragraphed in a special way.

Suppose the writer of "A Lively Street Scene" had shown in great detail what happened when the fire engine clattered down the street, how many paragraphs should he have made?

One thing to remember about paragraphing is that if you write no more than a page or a page and a half it is better to keep what you say all in one paragraph, but if you write much more than this you will please the reader better if you break it up into smaller parts.[1] A string of very short paragraphs looks as if it were written for little children, who must have their food cut up fine. A very long paragraph, on the other hand, is too much even for most grown people to take at one bite. *Another thing to remember* is to let your plan show you where to break a paragraph when it gets too long.

A. Criticize the paragraphing of the compositions below. How could the first one be made more interesting? Is it well paragraphed? How could the second one be made clearer to the reader and more interesting-looking? Does the third one look as if it were written to be read by people of junior-high-school age? How can you improve it? Do you think the writer had a plan? If so, how could paragraphing show it?

Our Visit to a Printery

One Saturday morning a number of us boys visited a printing establishment on Halstead Street. We were taken to the typesetting room first. Here we saw two wonderful machines, the linotype and the monotype. After they had been explained we went into the composing room, which was near. Here they do only job printing and make colored plates. After looking at everything we went into the binding room. We found that four different things have to be done to a magazine before it is ready for mailing. After having spent two hours in this establishment we went home feeling that we had gained a great deal of knowledge.

[1] This statement does not, of course, apply to conversation, which is paragraphed in a special way.

Preparing Hog and Beef for Market

I shall tell through what processes a hog or steer passes in being prepared for market. The hog is driven into a passageway which leads to the slaughtering room. Here it is stabbed, thus ending its career on earth. It is next plunged into a vat of boiling water to loosen the bristles. It is then rolled on a scraping table. This removes the greater part of the loosened bristles. It is now shifted to a trolley and pushed down the line some distance to a place where it is received by two men who do the final scraping. The body then passes through a shower bath, as it were, leaving it as white as snow. It is now moved down the trolley to another man. This time the hog's body is split open to let the viscera fall out, and the head is cut loose. When this is finished, the hog passes beneath the shower for the final bath or wash. The last man, with a cleaver, cuts the hog through the middle of the back, and the carcass is put on the trolley and sent to the cooler. The steer is treated in almost the same manner. It is driven to an elevated pen in a corner of the slaughtering room. On a small platform above the pen two men stand. Each clubs a steer between the eyes as it enters; the pen is lowered, the gate lifted, and the steer, which has now been shackled, is shifted to the trolley. It then journeys overhead to a man who stabs it, to allow the blood to escape. The skin, which is next stripped from the body by means of a knife, falls off in folds as if it were a cloak. The body now passes under the shower and then is moved on the trolley to another employee. This time it is cut open to permit the viscera to fall out into a wheelbarrow which has been placed in front of it. Again it passes under the shower, from whence it goes to the cooler. Here the meat is stamped by government inspectors. It remains in the cooler until selected by butchers for the local markets.

An Interesting Trip

Our Commercial Geography class went to the Union Stock Yards Monday, which was market day.

This was the first time we had seen so many steers at once. They are in pens with plenty of water and hay. We went all along the board walk and saw steers, horses, and pigs of all colors.

We went upstairs to see the sheep. Most of them were afraid of us, but some of them gave us a hearty greeting. This was for the purpose of showing us that there was nothing wrong with their lungs.

As I was passing a pen I patted one on the head, and to my surprise it was very hard. I expected to find the wool soft.

We then went across the street to the packing house. The first thing that greeted me was a cartload of bacon.

When we got upstairs, we saw them making large and small rings of bologna. This was very funny. One man would put the empty casing on a spout and turn a handle, and, lo, it was filled out. Then another man would take the ring, tie it with twine, and hang it on a rack.

We passed into another room where they were making long strings of smoked sausages, or "wieners." They gave each one of us one for a souvenir. A good one, don't you think?

B. Make a sentence plan for "Our Visit to a Printery." If your class were planning to write on the subject, where would you add more details? How many paragraphs do you think there should be? Where would the breaks come?

C. Suppose you were going to write a little theme on "The Sentence." How would you paragraph it? Would you put the definition in a separate paragraph?

D. Look over some of your old compositions and see if the paragraphing needs improving.

APPENDIX G

LARGER PROBLEMS FOR INDIVIDUAL OR GROUP WORK

1. An art book, with prints and accounts of the subjects selected.

2. A guidebook of the community.

3. A weekly news sheet, mimeographed, multigraphed, or typewritten; in coöperation with the art department.

4. A magazine for each month, term, or year, typewritten, printed, or in manuscript; in coöperation with the art department.

5. A program for parents or for pupils of another grade, showing work in all subjects for the month or term.

6. A coöperative account, in letters to pupils of another section, of the city's industries and important features.

7. A journal of important local happenings — politics, art, construction, etc.

8. A coöperative book for nature observations in essays or diaries, after John Burroughs; illustrated.

9. A study of lettering, with explanations and examples, to be applied in magazine and poster work; in coöperation with the art department.

10. A story hour for younger children.

11. An account of a visit to a museum or public monument.

12. Brief accounts of current events, to be posted on a bulletin board, with suggestions for interesting reading; in coöperation with the history department.

13. Accounts of varied outside activities, with the idea of interesting others; these accounts to be bound together for circulation.

14. A coöperative study of occupations, to find possibilities and limitations of each; oral reports and coöperative written ones.

15. A study of "us and our government"; relation of children of the junior high school to the government — benefits and responsibilities; involving study of the nature of government in the United States.

16. A study and report of needed, possible, and desirable municipal improvements.

17. Plans in letters for school improvements.

18. Participating in a round-robin letter in a chain of schools widely separated.

19. A report of a visiting day in other grades or schools: what is seen that can be adopted for your school or that will help you prepare better for the higher school.

20. A study of the common flowers or birds or insects of the vicinity.

21. A study of the architecture of your town, in connection with study of Greek architecture and civilization.

22. A coöperative account of local historical buildings, events, and people, illustrated; perhaps to be printed in local paper.

23. A "Pet Book," illustrated; descriptions, explanations, and stories.

24. Accounts of the best moving-picture plays, with justification of your choice; to be posted and kept for reference.

25. Word pictures of paintings for a volume of "New York — or What's Its Name — Illustrated" (cf. Goff's "Florence"); in connection with art study. Illustrate with photographs and sketches.

26. Word pictures of local work and workers, for a similar volume. (Cf. Joseph Pennell's drawings of war work and Vernon Howe Bailey's sketches.)

27. A coöperative account of "Games of Our Neighborhood": explanations and word pictures, photographs and sketches.

28. A cheer book for a classmate who is ill, each pupil contributing according to his ability.

29. A garden book for the encouragement and guidance of gardening by pupils in another grade; to be sent to them at the time of garden planning (January to March). Suggested plans, experience, difficulties overcome, etc. Illustrate.

30. A thrift book or a thrift program, with suggestions for true economy of time and resources — strength, money clothes, food.

31. A coöperative study of school efficiency to help entering students: how to study, how to plan work, what not to do, physical conditions; to be printed and distributed by the school.

32. A program for interesting others to elect your favorite subject.

33. An "Out-of-Door Day," to interest every student in outdoor activity.

34. A publicity campaign for some local undertaking — posters, slogans, explanations, advertising.

35. A "Better-English Week": posters announcing it, changed daily; notekeeping on all mistakes heard, and reports in connected form; a daily program — readings from those who have written the best English about good English and its value, reports of activities in various classes leading to better English, etc.; an original parade, masque, pageant, or play dealing with the Seven Deadly Sins in English and their conquest; daily drills of small groups on chief local and fundamental errors, with competitive scores for improvement posted; tests by grades on the standard scales to show needs, results posted.

36. "Nothing ever happens in this slow town": proof that it does; reports for one week of small human events that are really large, by the coöperative society of news finders.

37. A tale in three to ten chapters planned by the group, chapter by chapter, written competitively; told or read to a

younger grade week by week, or to a group of younger children, by the successful competitor, or by competitors combining the best results. Illustrate.

38. Accounts of music and musicians represented in the program of a concert soon to be given; to be posted or read for the better preparation of the class or school to enjoy the concert.

39. A program of pantomimes or moving pictures, with an introduction and a running commentary by members of the class, based on a piece of literature studied or on history or geography work.

40. A program of musical appreciation: explanation of musical terms, musical instruments, the use of musical themes, and some particular form of music, with illustrations.

41. Explanations of the technical points in baseball, football, basketball, or tennis; for the onlookers in an approaching match game or series of games.

42. Explanations of the simplest facts of science — the fairyland of science — with illustrative experiments; a coöperative program for younger children.

43. A program or a series of programs or a booklet on beauty that costs little: opportunities for enjoying beauty for little or nothing; good colors and form in household decorations and furnishings combined with economy; spots of beauty even in ugly surroundings — a pot of flowers, for example; back-yard gardens transforming ugliness; prints of good pictures, etc.; taste and economy in dress; etc. Prepared by students of art and household arts for other students, with illustrations; as practical as possible.

44. A business-English club which will dramatize business situations, with interviews, letters, advertising, etc., as the case may demand.

45. A luncheon or dinner served by members of the domestic-science class, at which other members explain the make-up of the

bill of fare, the food value of different dishes, the cost, and the preparation of each dish, with the elementary principles involved.

46. Recommendations of stories read in current magazines, with specific comments.

47. A comparative study of vacations and what they bring: cheap excursions that are pleasant and profitable, gaining in health or in knowledge; comparative delights of different outings; good things to know about camping, fishing, hunting, etc.; vacations at home.

48. A book of futures, not too fanciful: personality of authors concealed by pen names if desired; my ideal life and what I can do to achieve it; suggesting ideals to each other.

49. Health programs: chief menaces; simple hygiene; helps to public health; achieving the best health possible; etc. Charts, pictures, tableaux, explanations, experiences, anecdotes, jingles, rules.

50. Exhibits of collections, — stamps, grasses, coins, insects, pins, etc., — with an account of facts from each exhibitor.

51. A "Poetry Book": original jingles, poems, free-verse pictures, accounts of favorite poets; pictures illustrating poems studied — word pictures, photographs, or sketches; descriptions of poets' homes and poets' countries; favorite memory passages; etc.

52. A book of homes: historic homes; dwellings of early peoples and down to present-time American homes; apartment houses; city and country homes; my ideal home; what makes a home; homes under difficulties; aspects of home; homey pictures in words; illustrations; etc.

53. A book of nations: governments, historical place in the world; resources; flags; characteristics; geographical backgrounds; types of peoples; contributions to the world; heroic exploits of national heroes. Emphasis on interdependence of peoples. First-hand information from foreign parents as to legends, heroes, etc.; exhibits of national costumes, especially of nations represented in the community.

54. A book of living people of importance: anecdotes, pictures, sketches of lives, etc.; no mere copying from sources.

55. A book of inventions; firsthand examination when possible, supplemented by reading and explanations by experts. Accounts, explanations, diagrams, blue prints, references to library, experiments, etc. Inventors may be included.

56. A "Day" for each of several great Americans: Franklin, Edison, Jane Addams, Roosevelt, Wilson, Mark Twain, Joseph Jefferson, for example. Choose others than the two or three most often celebrated. No mere copy work. Imaginary interviews, conversations, quotations, readings, accounts, the gifts of each to America.

57. A "Library Day": how to use the library; sketches in the library; good books to choose; history of the city library; facts about the city library; camp libraries; the delights of reading; how to read; choosing a library of one's own; etc.

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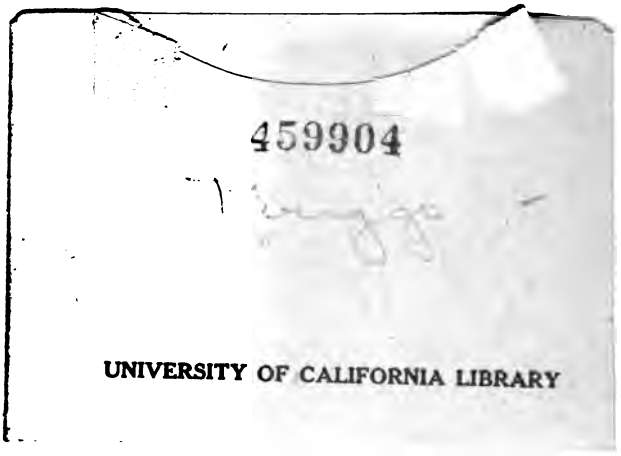
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